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Doctor WHO MAGAZINE

No.153 • OCTOBER 1989

BACK ON TV!

TITAN SCRIPT BOOKS,
FITTON BINDERS
COMPETITIONS INSIDE

Latest News
Location Guide
JOHN NATHAN-TURNER INTERVIEW

MATRIX DATA BANK

OLD AGE

A fairly quick question to start off with this issue, as Iain Rylands from Aldershot writes to ask about a scene he remembers, in which Tegan and Nyssa grow old in the TARDIS. This scene was from the 1983 Peter Davison story, *Mawdryn Undead,* where the Doctor's companions become infected on a spaceship and time travel in the TARDIS accelerates the degeneration, causing them first to age rapidly and then regress to children. The Doctor realises what is happening and returns the TARDIS to the ship to reverse the process.

COLOUR QUERY

Our next letter comes from Michael Crook of Exeter, who needs to settle an argument with his mum over the colour of a Cyberman's insides. His mum remembers a green substance oozes after a gold dust attack, while Michael remembers a milky white liquid during the Raston Robot massacre in *The Five Doctors.* Who is right?

The answer is that you both are. Obviously in the black and white stories, it was impossible to tell what colour the gunge and ooze was, but during the colour years, we saw a green ooze in *Earthshock* and *Attack of the Cybermen,* as well as the white milky liquid in *The Five Doctors.* I hope this settles the dispute.

ANOMALY

Robert Jenner from Reading has been watching the recent BBC Video of *The Daleks* and has noticed an apparent anomaly. In Jeremy Bentham's book, *Doctor Who – The Early Years,* there is a synopsis of the story, and this states that it ends with an explosion rocking the TARDIS. This does not happen on the video, so Robert wonders if it has been edited.

Unfortunately, the answer is yes, which is a little naughty. The video is billed as being uncut, but there are two cuts in it. The first we have already mentioned; the very end of the story, which leads into the start of the following episode, *The Edge of Destruction,* is missing (presumably to make the tape a self-contained entity and not to tantalise viewers with a cliffhanger that has no resolution), but the other is a little more mysterious. In *The Dead Planet* (episode one), where the Doctor discovers that the fluid link requires more mercury, the scene ends with the Doctor lifting the link up and chuckling to himself. The scene fades to black on his laugh.

Sharp-eared viewers may notice that his chuckle cuts off abruptly as the following scenes fades up. This is because a couple of seconds of that black portion between scenes has been cut, taking the Doctor's chuckle with it. Why this was removed is anyone's guess!

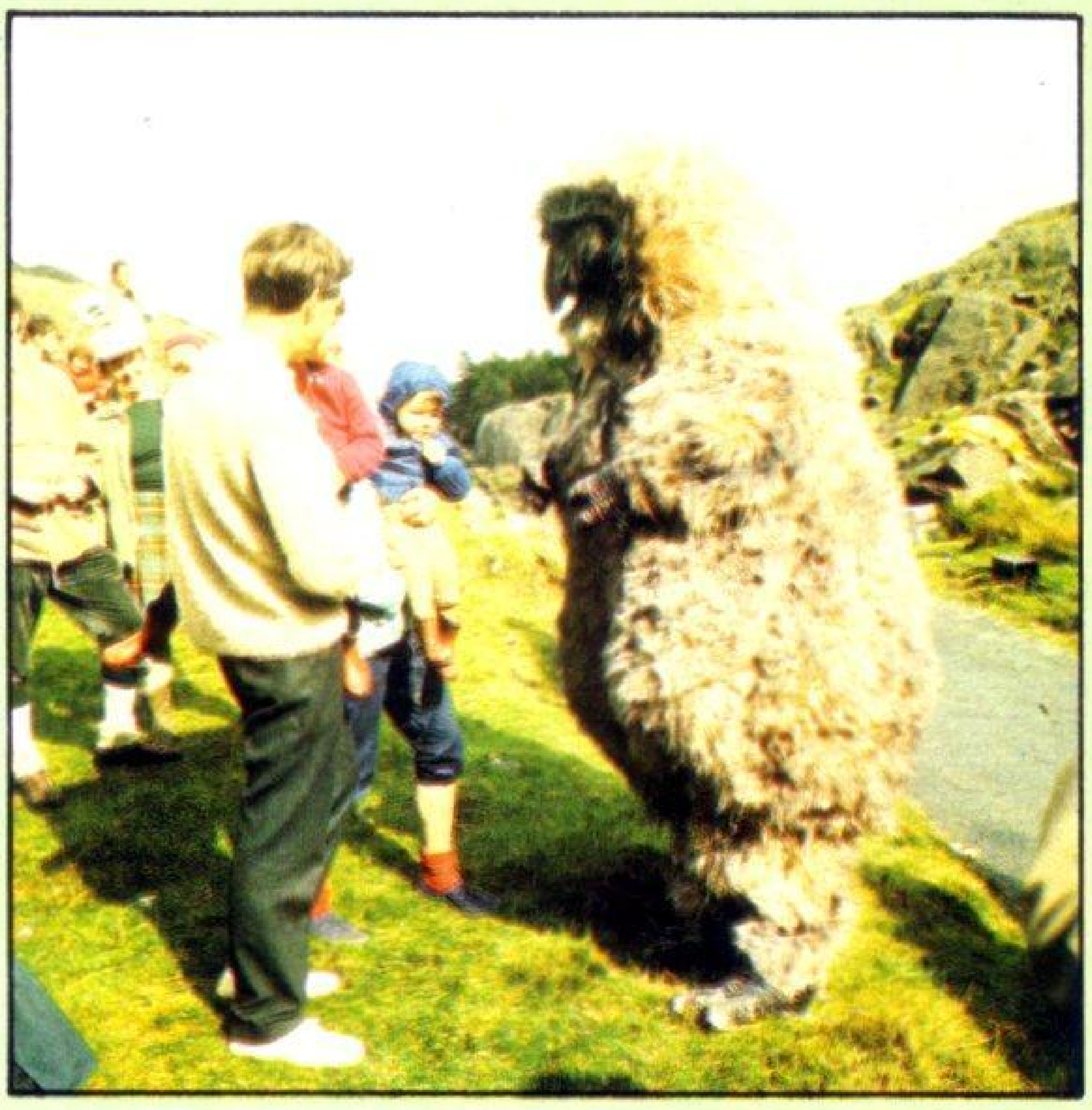
MORE CLIFFHANGERS

Finally, David Broadfoot from Glasgow enquires about those cliffhangers into the following stories and asks which was the last story to use them. He has noticed that the BBC Video of *The Seeds of Death* has no lead-in to *The Space Pirates* and wonders if the practice stopped in the Hartnell years.

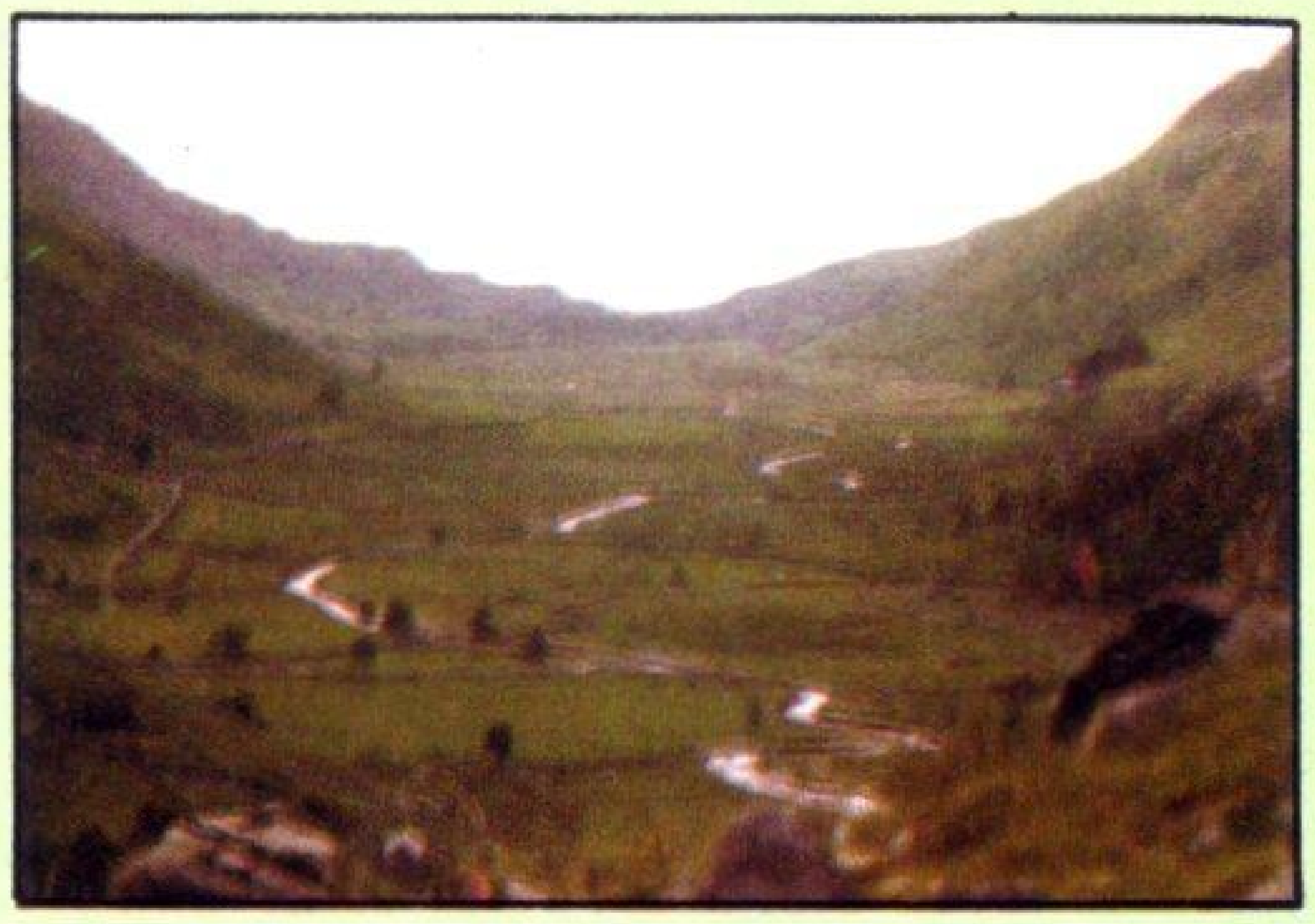
In fact, the last story to use this technique was *Frontios* in 1984, at the conclusion of which the TARDIS is caught in a time vortex and drawn to Earth in preparation for the events in *Resurrection of the Daleks*. However, the last story to use this technique *regularly* was *The Dominators* leading into *The Mind Robber.*

Data Bank compiled by David Howe. If you have any questions about *Doctor Who,* send them to David at the editorial address. Sorry, we cannot make personal replies.

ON LOCATION



A yeti prepares for *The Abominable Snowmen.*



Nant Ffrancon in Wales today, scene of location shooting for *The Abominable Snowmen* in 1967. "I have heard many stories about the time Nant Ffrancon was invaded by the *Who* team," writes reader Gwyndaf Evans, who lives nearby. "The endless times the Yeti slipped on the mud and the bitter cold. Many people watched the recording of the episodes and they recall Patrick Troughton kept the team going with his witty remarks." Photo by Gwyndaf Evans.

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INTO THE VORTEX

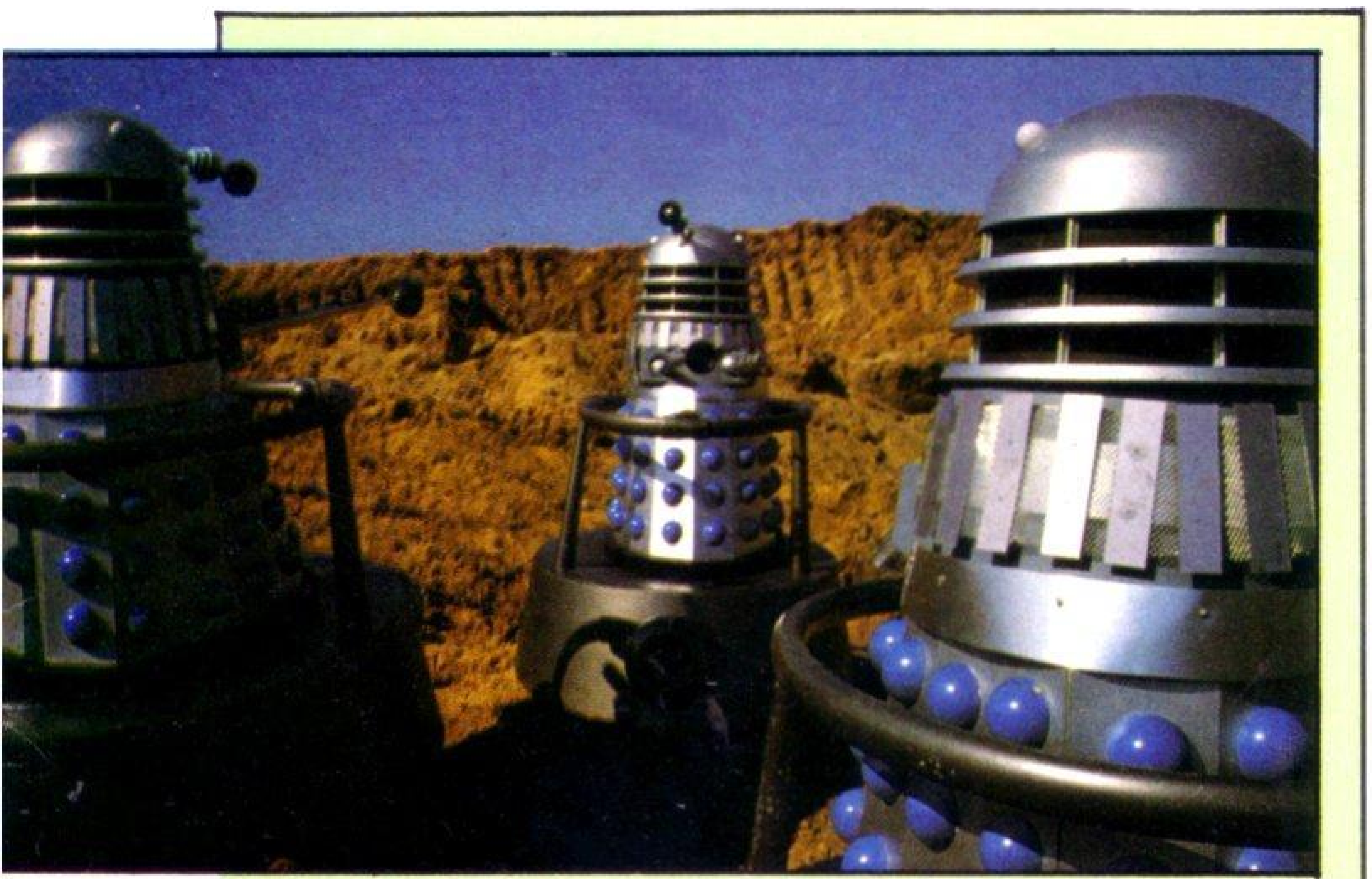

Photo © Julian Vince

"What do you know, Zbrigniev?"
"Just that, whenever this Doctor turns up . . ."
"Yes?"
"All hell breaks loose."

Sergeant Zbrigniev and Brigadier Winifred Bambera, Battlefield

It's back! For the British followers of ***Doctor Who,*** Season 26 has already begun in the first week of September, as we predicted in Issue 151. ***Battlefield*** kicks off the latest four-story run of everyone's favourite time traveller, and what a kick that's going to be, judging from what both the back room staff and actors have been saying. **DWM** will be following the new season every step of the way.

Some of the *Doctor Who* Production team who are moving on to other projects this month, and I'm sure no-one reading this will begrudge wishing them the best of luck in future projects.

I'd also like to thank our assistant editor Louise Cassell for her great work on **DWM,** particularly last year's Twenty-Fifth Anniversary Special, as she moves on to edit ***Fantasy Zone.*** The first issue of **FZ** is published this month from **Marvel.**

Next month, watch out for our special regular issue with its **free** poster, plus a Tenth Anniversary Special celebrating ten years of ***Doctor Who Magazine.*** We also have a special anniversary signing event at the Cafe Munchen, St. Giles High Street, London, near Forbidden Planet. Turn to page 11 for details!

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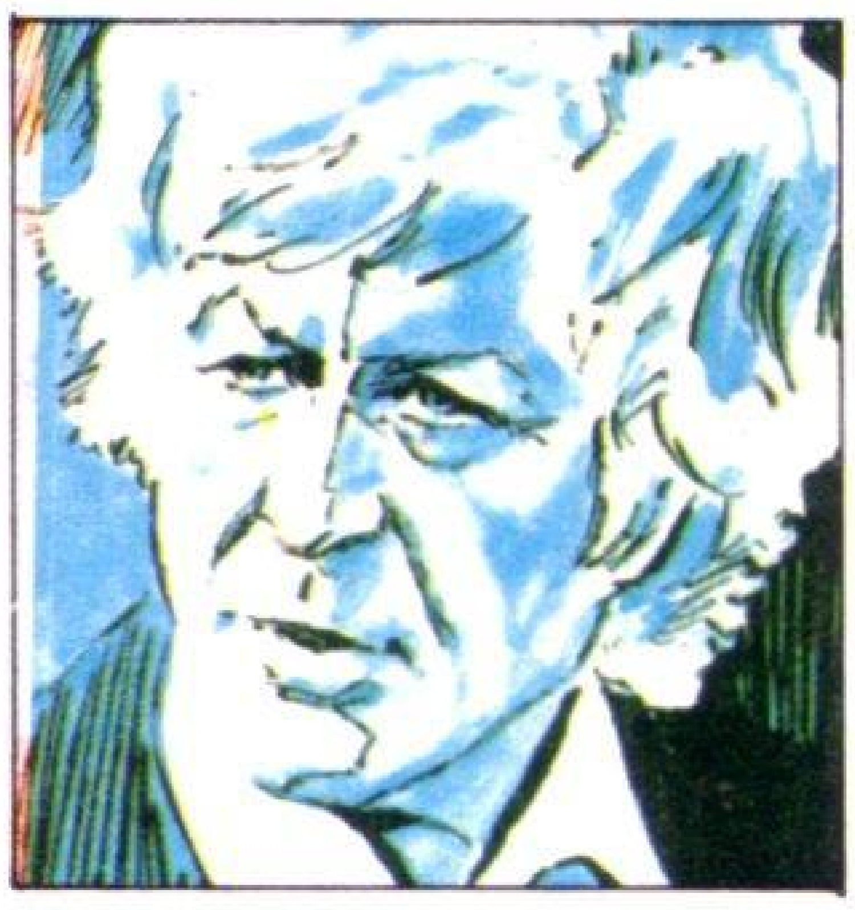

STRIP!
As the Doctor Who *comic strip fast approaches its twenty-fifth anniversary, we talk to some of the people behind the early days of this enduring legend* ....

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Production: **Jenni Bird**
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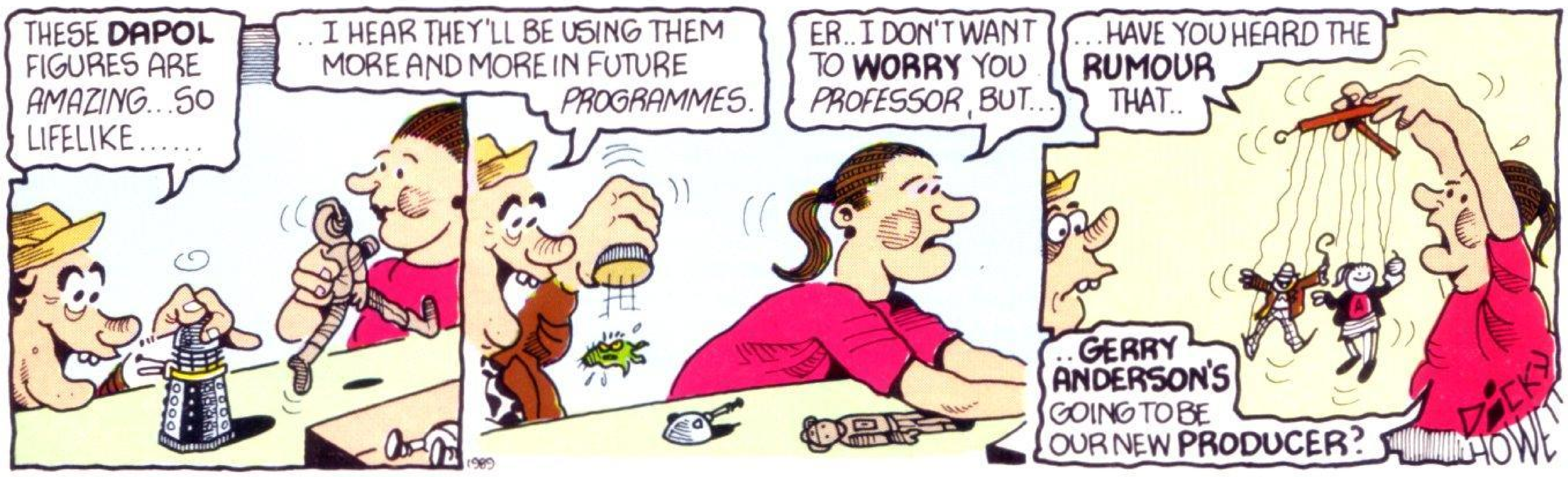
Doctor Who? by Tim Quinn and Dicky Howett



THESE DAPOL FIGURES ARE AMAZING...SO LIFELIKE......
..I HEAR THEY'LL BE USING THEM MORE AND MORE IN FUTURE PROGRAMMES.
ER..I DON'T WANT TO WORRY YOU PROFESSOR, BUT...
...HAVE YOU HEARD THE RUMOUR THAT..
..GERRY ANDERSON'S GOING TO BE OUR NEW PRODUCER?
1989
DICKY HOWETT

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Gallifrey Guardian

Photo: Stuart Hill.

SEASON BEGINS

***Doctor Who*'s Twenty-Sixth season began on 6th September, 1989, starting at 7.35pm. For the third year running this puts the show against *Coronation Street,* Britain's top rated soap opera but Producer John Nathan-Turner feels happy with the slot (*Interview, Page 16*). The run is as follows: *Battlefield* (four episodes); *Ghost Light* (three); *The Curse of Fenric* (four); and *Survival* (three episodes).**

***Ghost Light* was the last story to be recorded, completing its second and final recording slot on 3rd August. There was no further news on the future of the programme at time of going to press.**

CARTMEL MOVES INTO *CASUALTY*

Script Editor Andrew Cartmel moves on this month, taking up the job of script editor on the popular BBC drama series *Casualty,* some episodes of which were directed by Alan Wareing. Also moving on from *Who* is Production Associate June Collins, who has skilfully balanced the books on the show for four years.

Producer John Nathan-Turner still awaits a green light for his new, as yet unnamed project, but hopes that an announcement will be made soon. Season 26 will definitely be his last at time of going to press.

THE ULTIMATE ADVENTURE

***The Ultimate Adventure* has now completed its successful first British run, with a six- to eight-week run in New Zealand now looking increasingly likely. Britain's unexpectedly long hot summer reduced theatre audiences across the country, and many other productions were forced into early closure by low box office returns.**

MISSING EPISODES

"Dr Who, will swap Tomb of the Cybermen for Singing Sands or other lost episodes . . ." following the appearance of this advertisement in a leading trade paper, **Doctor Who Magazine** contacted the person offering this well-known missing material. He claims to have the story in his possession (albeit a poor copy) but refuses to return it to the BBC Archive. We have received no evidence to support his claim to have the episodes in question; the same person claimed to possess episodes of *Fury From the Deep* last year, which turned out to be blank tapes.

BBC Archives report there are no current negotiations in progress for missing episodes that they are aware of, although some leads for BBC material – which might include *Who* – are being pursued. Nothing has been returned to the archives since four parts of *The Ice Warriors* were discovered last year. One lead in Cyprus drew a blank when it was discovered the tv station in question was blown up in 1974.

AUSTRALASIAN NEWS

***Doctor Who* is being broadcast five nights a week on the ABC public tv network in Australia, netting average ratings of between 5-6% against an average rating of 10% for most ABC programmes. *Doctor Who* was doing so well in the ratings that the commercial station, Channel Nine, replaced a current affairs programme that it was running against with *Superboy* –no contest there, either!**

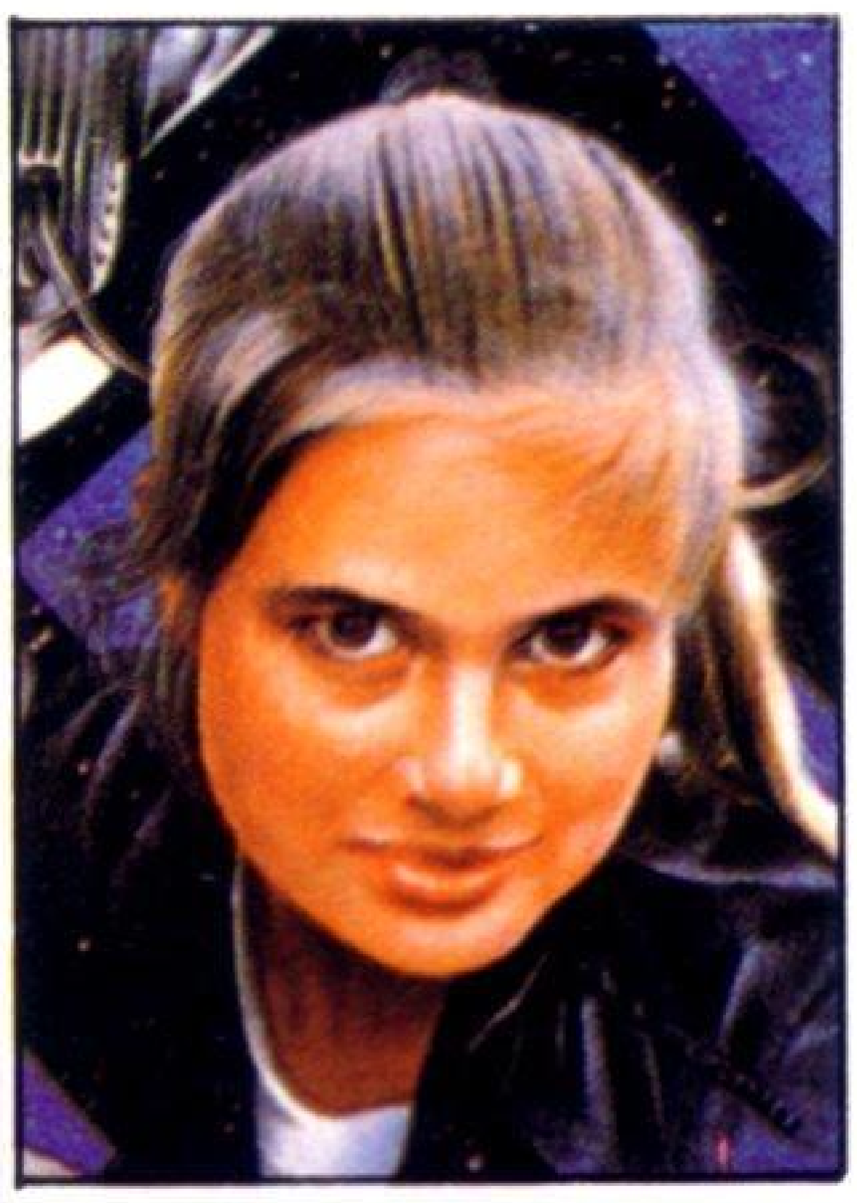
ABC will be celebrating the twenty-fifth anniversary of *Who* in Australia this year – slightly early – by running Seasons 24 and 25 back to back, with *Silver Nemesis: 2* being transmitted on 23rd November. The actual anniversary of the show takes place in January and Australian fan clubs will be celebrating the event with a *Who*vention at Sydney University from Friday, 12th January to January 15th. Details from *Who*vention, c/o PO Box 223 Wentworth Bld., Sydney University NSW 2006. Registration costs $15 (Australian) until 1st October, then rises to $20.

TARGET NEWS

This month's Target book release is *The Daleks' Master Plan I: Mission to the Unknown* by John Peel. *Silver Nemesis* and *The Greatest Show in the Galaxy* are on schedule for paperback release in November and December respectively, both sporting covers by Alister Pearson of which *Silver Nemesis* is the better.

W.H. Allen early 1990 schedule as follows: *Planet of the Giants* by Terrance Dicks (January); *The Happiness Patrol* by Graeme Curry (February); *The Space Pirates* by Terrance Dicks (March); *Remembrance of the Daleks* by Ben Aaronovitch (April); and *The Curse of Fenric* by Ian Briggs (May). After that, says editor Peter Darvill-Evans, "There may well be a gap. Other material is under contract but no schedules have been decided." The three other Season 26 stories will be written by their script writers and Philip Martin has begun work on his cancelled script for the original Season 23, entitled *Mission to Magnus. The Pescatons* by Victor Pemberton is also imminent: this is an adaptation of his record which featured the voices of Tom Baker and Elisabeth Sladen.

A list of *Doctor Who* books in print and forthcoming titles is now available from the company, which also includes a 'question and answer' section detailing books policy, how the books come about and more. To get a copy, write to Peter Darvill-Evans, W.H. Allen & Co plc, Sekforde House, 175-179 St. John Street, London EC1V 4LL, enclosing a large (A4 preferred) stamped addressed envelope, or International Reply Coupons to cover postage.



MERCHANDISE UPDATE

Dapol's long-awaited Cybermen are now on sale, and look pretty good. Based on the Cybermen that appeared in *The Five Doctors,* this is a fairly accurate model, although the colouring is disappointing, as are the obvious bolts in the limbs. The head is also too thin – and looks like it when compared with the photograph on the accompanying packaging, which does not mention the name of the monster. Still, for £2.99 it beats any previous attempts at Cybermen models and is a worthy addition to the growing range.

No news on **BBC *Doctor Who* Videos** at present, but Keff McCulloch's new version of the theme tune appears on *The World of BBC TV Themes,* following the theme from *Campion.* It's on LP (REB 705),Compact Disc (BBC CD 705) and cassette (ZCF 705)

Doctor Who Magazine revises its format from **Issue 154,** adding four more pages of colour and boosting paper quality. This change is partly to offset rising photographic and other production costs, which will take the Magazine to £1.50 (US $4.75, Canadian $5.95). This tenth anniversary issue also features a free poster featuring Tom Baker and the Sontarans, drawn by Alister Pearson.

Marvel are also publishing a **DWM Tenth Anniversary Special** on 19th October, to tie in with the release of the first *Doctor Who Weekly* on 17th October, 1979. It features interviews with Innes Lloyd, Colin Baker, Nicholas Courtney and director Tim Coombe, plus a new design for the Daleks by Raymond Cusick, based on today's design technology. Also included will be all-new artwork illustrations by Dave Gibbons, Mick Austin, John Ridgway and Lee Sullivan.

The *Doctor Who Magazine* Index is still on sale: this licensed, detailed source book for the Magazine's first 142 issues is an exhaustive piece of work. There are a few minor errors in the comic strip listings, but otherwise for researchers and readers alike, this is an extremely useful publication. It costs £7.50 + £1.05 from Moray Easdale, 90 Lasswade Road, Edinburgh EH16 6SU.

Small sales department: Writer Kevin Clarke is selling his working notes to *Silver Nemesis,* the Twenty-Fifth Anniversary story. It's a once-only offer, and features a shorthand development of the story – ideas used, ideas dropped, dates of meetings etc. There will be no copy and offers should be directed to Kevin c/o A.P. Watt Ltd., 20 St. John's Street, London WC1 2DL.

Artwork from some of the strips featured in the monthly is on sale at the **Acme Comic Shop,** Coldharbour Lane, Brixton, London. Pages from the three-part story *Claws of the Klathi* drawn by Kev Hopgood and Dave Hine are currently on offer by the artists.

Silly spot: watch out for the **Tomy** voice modulator advertisement, which features two children with their arms outstretched shouting "Exterminate!" Now I wonder where that idea came from . . .

Fanzine Front: there's another copy of Five Hundred Eyes out, sporting a really nifty cover of Troughton and McCoy by someone known purely as O'Brien, a lot of type and some very funny digs at fandom, including the DIY *Doctor Who* fandom construction kit which comes complete with cut-out doll. On the serious side, there's a very detailed and thought-provoking article on *The Keeper of Traken.* Cost: 50p including postage, from David Gibbs, 38 The Meadows Cherry Burton, Beverley, East Yorkshire HU17 7SD.

The Dalek Factory, Page 33.

CONVENTION NEWS

Nebula 26 seems to be the major two-day event for late 1989, with no Panopticon from the *Doctor Who* Appreciation Society taking place until sometime next year. The event centres on a tribute to Ian Marter and all profits made will go to the British Diabetic Society. Nicholas Courtney is organising a special event for this. Guests so far lined up (pending work commitments) include Colin Baker, Nicholas Courtney, Fraser Hines, Deborah Watling, Verity Lambert, Michael Kerrigan and Sophie Aldred. The event takes place at the Adelphi Hotel, Liverpool City Centre on Saturday 14th to Sunday 15th October. There will also be a special **Marvel** panel featuring artists John Ridgway and Lee Sullivan to celebrate the tenth anniversary of the Magazine, which had its first publicity events with Tom Baker in Liverpool in October, 1979. Details from MLG Registrations, 15 Harradon Road, Walton, Liverpool L69 0HE.

BEYOND THE TARDIS

As reported in **DWM Issue 150, Richard Franklin**'s character in *Emmerdale Farm,* Denis Rigg, was killed off. He was crushed to death by a cow on July 6th, in the week that the *TV Times* ran a small feature on Richard's 18th century home. He directed two plays at the Edinburgh Fringe Festival in August.

Zap! Pow! Who could miss **Michael Gough** as *Batman* butler Alfred in the new film. You did? All that publicity gone to waste. Away from the battlefield, Nicholas Courtney is appearing in a new series of *French Fields* for Thames Television. He appears as a French landlord alongside *Who* guest Pamela Salem, a French Estate Agent. The series is six episodes long.

Sylvester McCoy, Sophie Aldred and Anthony Ainley have more in common than just *Doctor Who* – they all share the same August birthday, August 20th. Sylvester will be appearing in Aladdin in Manchester over Christmas, between 15th December – 25th February.

Kevin Clarke, is working hard at the moment, since the success of his ITV play *Albert the Lion.* "It's my biggest break since *Who,"* he says. Roxanne, the transvestite character he created for *The Bill* has made several appearances in the series and is the first non-regular member of the series cast to make frequent returns to Sun Hill. *Albert the Lion* seems to have secured him plenty of work – he'll also be appearing at the **DWM** signing in London on 21st October, courtesy of W.H. Allen, to sign copies of *Silver Nemesis.*

Dorka Nieradzik, make-up designer on many recent *Doctor Who* s had a full feature run on her in a July edition of Television Week magazine. Of *Doctor Who* she said, "It is fun as far as make-up is concerned, but there isn't any money, so you can't think too deeply about trying to compare yourself to *Star Wars.* You have what they spend on one costume for the whole production – and then you've only two or three days in the studio, while they have months. Of course, when it goes on air, it's assessed as if there's all the money and time in the world – but there isn't. You literally have to make things out of nothing."

Finally, it is sad to report three deaths. First, Judith Byfield died from cancer on May 20th aged 37, having appeared as air stewardess Angela Clifford in *Time-Flight.* She also supplied a Tannoy voice in the same story. Secondly, David Risner, deputy director of home entertainment at BBC Enterprises, died suddenly at the end of June, aged 38. David had been very influential in the BBC Video *Doctor Who* releases.

Anton Diffring's death was widely reported in the national press; he died on July 18th at the age of 71. His *Who* role was one of his last, the villainous De Flores in *Silver Nemesis.*

Reporters this issue: John Freeman and Dominic May (Beyond the TARDIS). Thanks to Roger Clark, Neil Ferguson and Dallas Jones and Ken McCrae in Australia.

GHOST LIGHT

Following a trend initiated last year by *The Happiness Patrol,* the three-part all-studio story (recorded last in production order) will be transmitted second, after another season opener from Ben Aaronovitch, *Battlefield. Ghostlight* is Marc Platt's first script for the programme and continues to highlight the policy of the current production team to introduce writers new to television via *Doctor Who.*

The Doctor and Ace travel over one hundred years into the past of the young Companion, to the village of Perivale of 1883. The couple arrive, unannounced and uninvited, in Gabriel Chase manor in the early evening. The day staff are departing as a grandfather clock chimes six. Mrs Grose and her maids seem anxiously keen to depart at the appointed time and to stay not a moment longer.

Somewhere in the house is a menace, a menace whose very essence permeates through the building. Strangely, though, it's a threat that Ace seems to have had some experience of . . .

Joining regulars Sylvester McCoy and Sophie Aldred is another strong cast of superb characters. Ian Hogg plays one of the principal characters – the strange Josiah Samuel Smith, described by the writer as 'a Victorian naturalist'. Hogg is probably best recognised for playing Rockcliffe in the BBC series *Rockcliffe's Babies* and *Rockcliffe's Folly,* and has Katherine Schlesinger on hand as his ward. Film actress Sylvia Syms is Mrs Pritchard, the night housekeeper, who surfaced again recently in the Carlsberg lager advert that featured 'original' footage from *Ice Cold in Alex,* which she starred in with John Mills. Sharon Duce (from *Big Deal*) is Control, Carl Forgoine plays Nimrod the neanderthal manservant, Brenda Kempner, Mrs Grose, the day-housekeeper and John Nettleton (who appeared in *Yes, Prime Minister*) is the Dean of Mortarhouse College, Oxford, the Reverend Ernest Matthews.

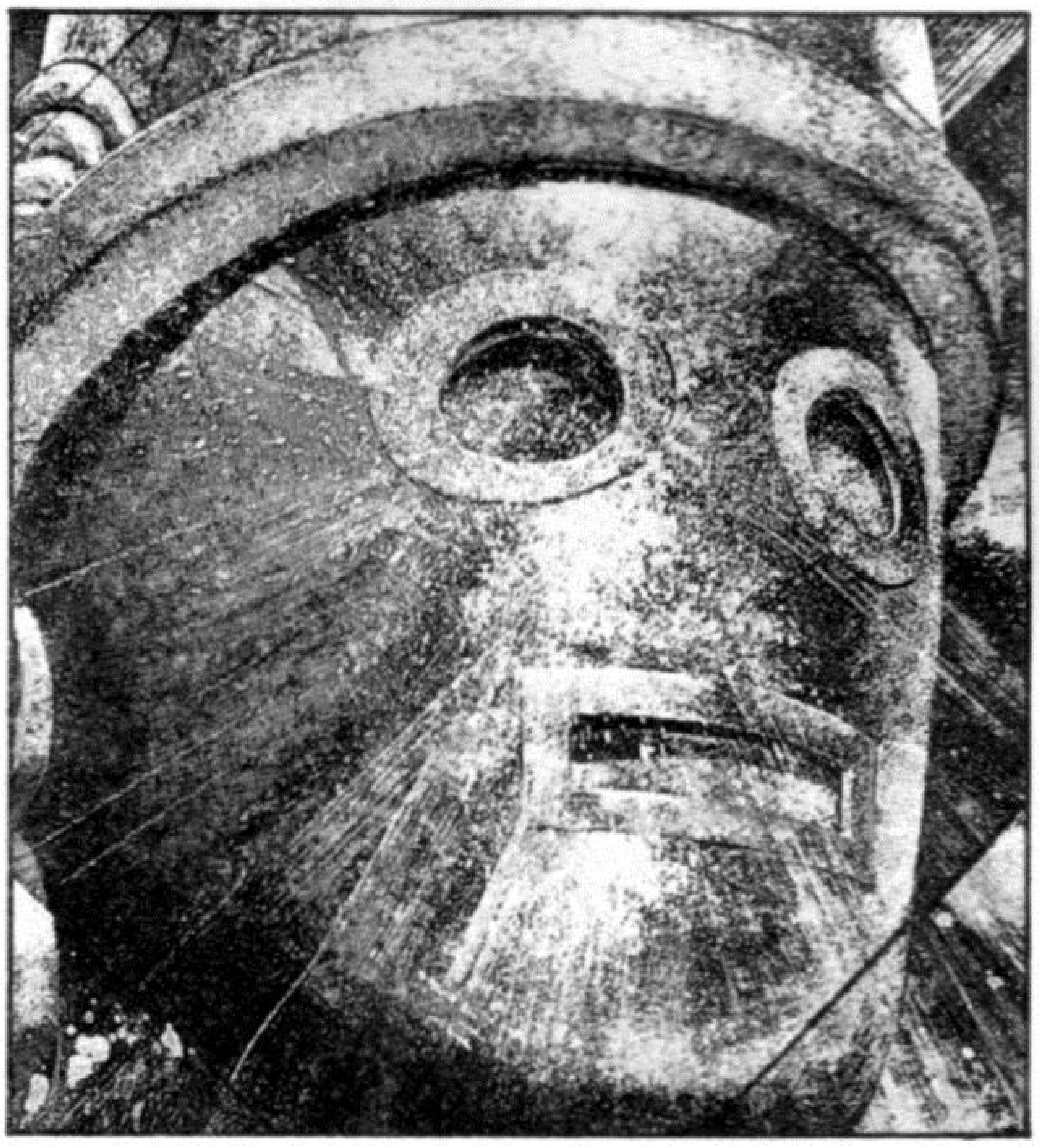
Two actors who already have a *Who* credit to their names are Frank Windsor (*The Kings Demons*) playing Inspector Mackenzie of Scotland Yard and Michael Cochrane (*Black Orchid*) who plays the explorer, Redvers Fenn-Cooper. John Hallam (Dirty Den's cell mate in *EastEnders*) plays the character known simply as Light. At the time of production he was also recording the latest of the adaptations of C.S. Lewis's Narnia stories, *The Voyage of the Dawn Treader* in which he plays Captain Drinian. Producer John Nathan-Turner liaised with Narnia producer Paul Stone of BBC Children's Drama to co-ordinate dates so that it was feasible for the actor to honour both commitments.

Recorded during July and August, designer Nick Somerville has marvellously created the Victorian house of Gabriel Chase completely in studio and completely in period. Alan Wareing directs and suffered some set-backs during production, when BBC strikes caused the loss of various rehearsal days. Ken Trew provides the costumes and Gary Downie was production Manager.

Who is the grunting, caged creature in the bowels of Gabriel Chase? What happens in the residence after six o'clock that so frightens the day staff? What lurks below the house that is such a threat to the Earth and worse yet, the British Empire? Tune in and discover the mysteries of *Ghost Light* for yourself . . .

Preview by John McLay

TITAN SCRIPT BOOKS MUST BE WON



Titan Books have released two more titles in their *Doctor Who* script book series. They both retail at £3.95 each, but we have twenty copies of each title to give away!

***Tomb of the Cybermen* (released on August 29th) is probably one of the best remembered stories of the Patrick Troughton era, and one of the most terrifying Cybermen stories to date. In the ice tombs of Telos, the cyborg creatures prepare a deadly trap for the curious . . . the book sports a stunning cover of the Cyber Controller by Tony Clark.**

***The Talons of Weng-Chiang* (to be released on September 26th) remains one of the most popular Tom Baker stories, set in Victorian London against a background of Chinese gang warfare and a spate of mysterious kidnappings. The cover for this is by Duncan Segredo, featuring Tom Baker in the deerstalker he wore for that story.**

Both books are edited by John McElroy and give a complete camera script for the stories, as well as additional material about their making. They're a worthwhile addition to the shelves of any *Who* enthusiast and you can try for a free copy by answering the following questions:

a) What was the name of the manservant who opened the doors to the Tombs of the Cybermen?
b) Name the extra who played the part of Victoria when she was trapped in the Cybermen's revival unit (revealed in a recent issue).
c) Who played Professor Litefoot in *The Talons of Weng-Chiang?*
d) Name the Tong led by Weng-Chiang.

Answers on POSTCARDS ONLY please to *DWM Titan Books Competition* (Issue 153), Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Entries must reach us by 20th November, 1989. Multiple entries will be ripped up, eaten, stamped on and generally disqualified, the Editor's decision is final and no correspondence to be entered into. Good Luck!

STRIP!

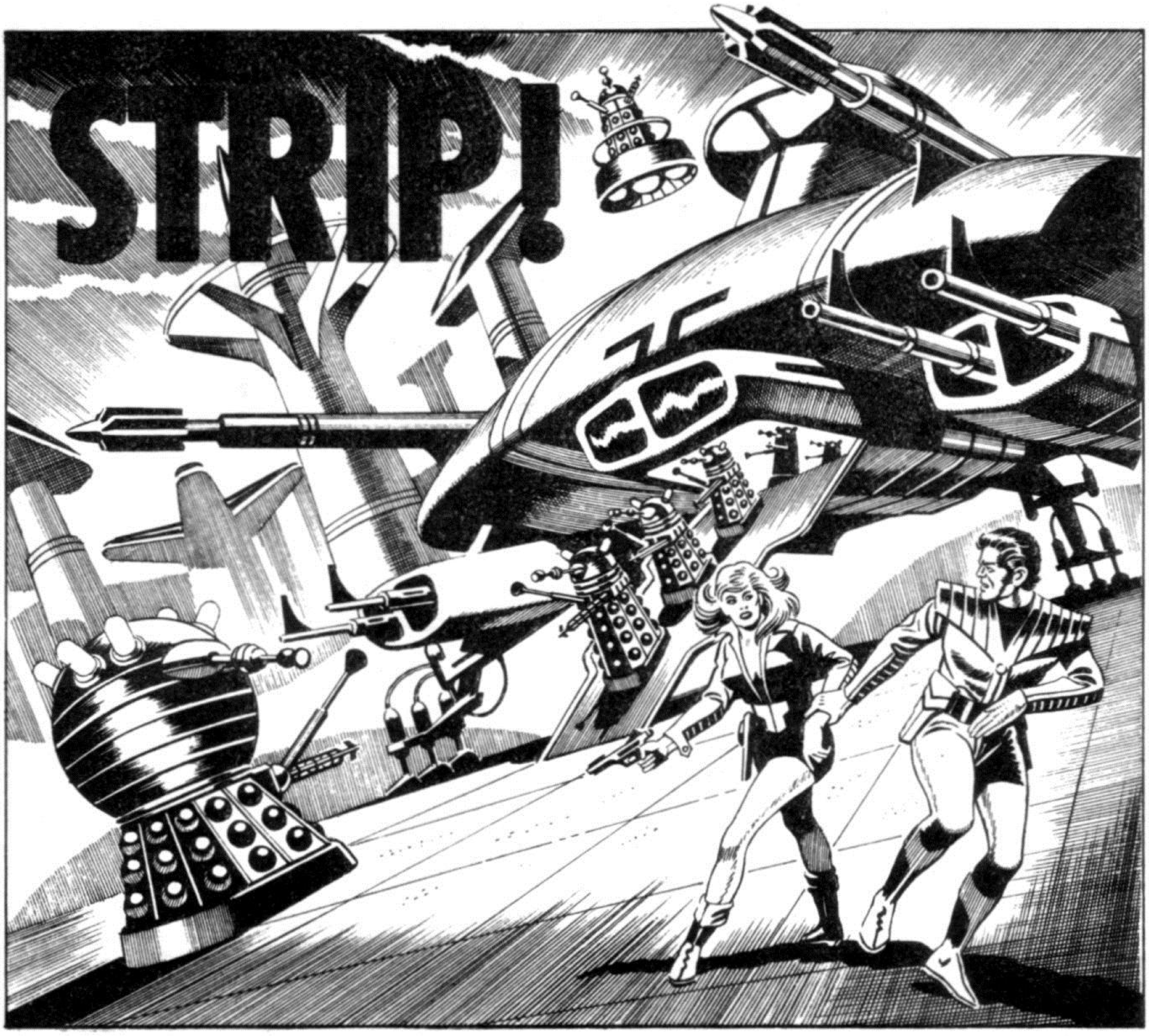


Illustration: Ron Turner

With the twenty-fifth anniversary of the *Doctor Who* comic strip fast approaching and with *Doctor Who Magazine* reaching its tenth anniversary next month, we talk to some of the creators involved in this successful part of the *Who* legend . . .

In 1963 there were really only two types of British comic available to young people: the juvenile range, most commonly associated with DC Thomson's *Beano* and *Dandy* titles, and the youth group aimed at the early to late teens.

The latter form of comic catered for most science-orientated tastes – from the more factual, down-to-earth information supplied in IPC's *Look and Learn* title on one level, to the science-fiction and adventure stories encapsulated by *The Eagle* and *TV21*. *TV21* exclusively featured comic strips based on popular television programmes – in particular those produced by Gerry Anderson.

TV21 was scheduled for release in January 1965 and during its planning and pre-production stages Dalekmania hit Britain. Realising that the appeal of *Doctor Who* on television relied not totally on Doctor Who himself but also on the Daleks, editor Alan Fennell and *TV21*'s publishers – City Magazines – approached the BBC and Dalek creator Terry Nation with the idea of using them in the comic.

Nation agreed but was unable to write the strip himself and the job ended up at the feet of David Whitaker – the first script editor on the television series – and artist Richard Jennings, until 1966 when Ron Turner and Eric Eden took over the artwork.

FIRST BREAK

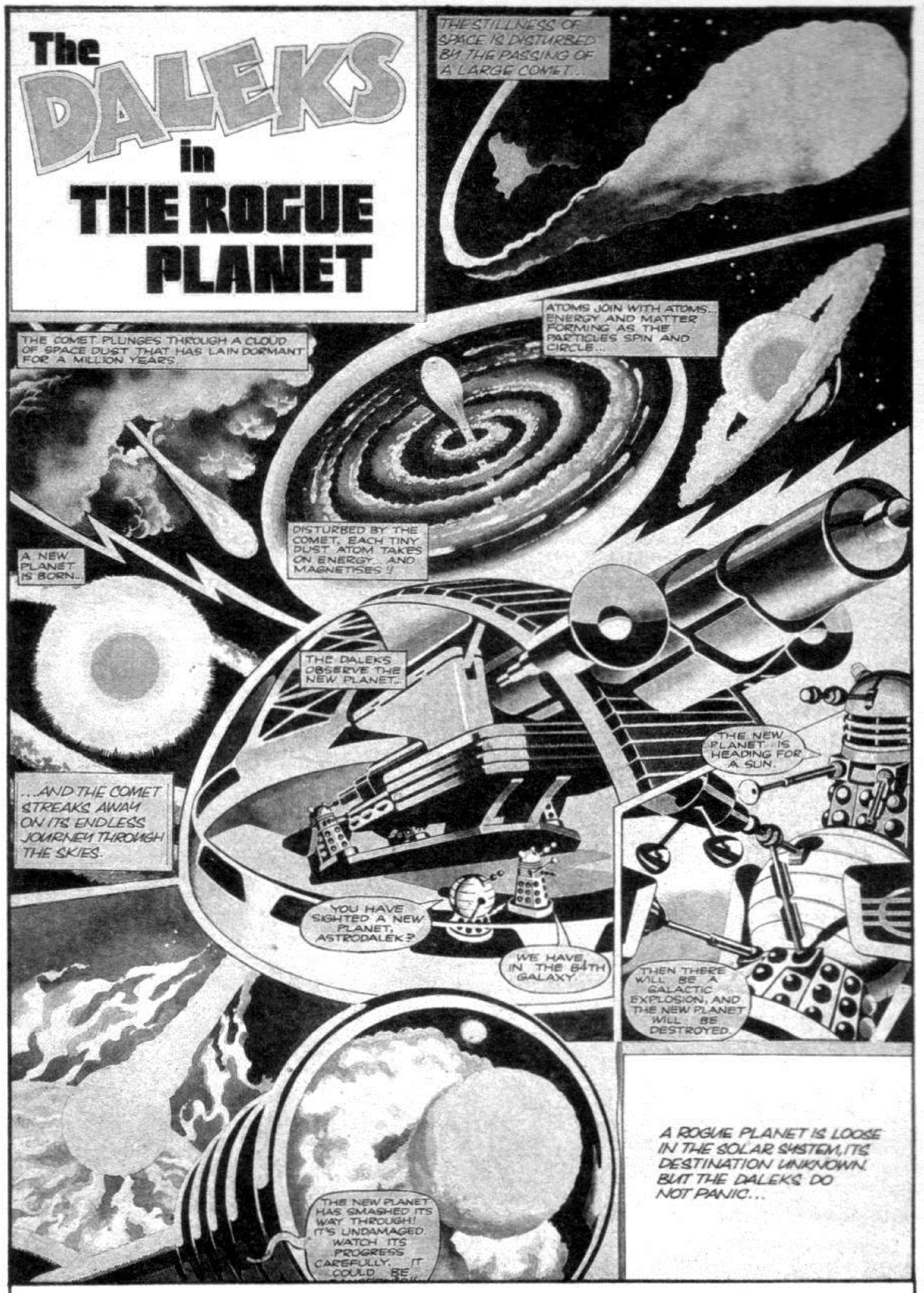
Ron Turner started working in the late 1940s at Odhams art studios in London, where he produced a variety of illustrations for books and magazines. Although a fan of science fiction since his youth – of Wells, Burroughs and Alex 'Flash Gordon' Raymond – he never had any ambition to work in the field.

"This came about purely by chance," he said, "when I ghosted for an indisposed studio artist on work he was unable to finish. At the time, several Odhams artists were supplementing their incomes by securing commissions from some of the smaller paperback publishing houses of the time – such as Scion books – who also produced a small line in comics. On the strength of this early effort I offered them my services; they accepted and I produced my first SF strip, 'The Atomic Mole'.

"In those days, unless the employer was a large corporation, such as Odhams, scripts were unheard of – if an artist required work of this nature he had to provide his own stories. Nevertheless, I didn't find this too much a problem; I'd read and absorbed such a large amount of science fiction over the years, I found that once a general theme had been developed it wasn't too difficult to build an acceptable story around it."

Throughout the early '50s Ron worked on a series of covers for SF paperbacks until, in 1953, he was offered a regular commission on a self-penned, eight-page strip called 'Space Ace' – published in the monthly *Lone Star* comic. Eventually, Ron found he could afford to leave Odhams to go freelance and carried on doing 'Space Ace', 'Rick Random – Space Detective' for Fleetway and covers for various magazines.

"During the early '60s, when the interest in science fiction began to wane and my cover commissions practically


The DALEKS in THE ROGUE PLANET
THE STILLNESS OF SPACE IS DISTURBED BY THE PASSING OF A LARGE COMET...
ATOMS JOIN WITH ATOMS... ENERGY AND MATTER FORMING AS THE PARTICLES SPIN AND CIRCLE...
THE COMET PLUNGES THROUGH A CLOUD OF SPACE DUST THAT HAS LAIN DORMANT FOR A MILLION YEARS.
DISTURBED BY THE COMET, EACH TINY DUST ATOM TAKES ON ENERGY... AND MAGNETISES !!
A NEW PLANET IS BORN...
THE DALEKS OBSERVE THE NEW PLANET.
THE NEW PLANET IS HEADING FOR A SUN.
...AND THE COMET STREAKS AWAY ON ITS ENDLESS JOURNEY THROUGH THE SKIES.
YOU HAVE SIGHTED A NEW PLANET, ASTRODALEK?
WE HAVE, IN THE 64TH GALAXY.
THEN THERE WILL BE A GALACTIC EXPLOSION, AND THE NEW PLANET WILL BE DESTROYED.
A ROGUE PLANET IS LOOSE IN THE SOLAR SYSTEM, ITS DESTINATION UNKNOWN. BUT THE DALEKS DO NOT PANIC...
THE NEW PLANET HAS SMASHED ITS WAY THROUGH! IT'S UNDAMAGED. WATCH ITS PROGRESS CAREFULLY. IT COULD BE

Left: Ron Turner's first Dalek strip for *TV21* Issue 59 (this copy reproduced from *Doctor Who Monthly*, Issue 56). One of his strips almost didn't make it to print when he accidentally left the artwork on the top of the car and proceeded to drive off! Two policemen recovered the artwork, but if you ever have the opportunity to view the strips, watch out for some tyre tracks.

ceased, my agent struck a deal with Craftmaster – the paint-by-numbers people – whereby I would be responsible for painting the original colour masters from which the kits would be produced. There were no SF subjects here, unfortunately, but just about everything else: horses, fish, flowers, nudes, etc. But it was very lucrative work and lasted me for three to four years. I'd been doing various bits of strip work for annuals and specials as well, and one of these commissions – in 1965 – was a *Stingray* strip for a *TV21* Summer special – mainly in black and white but with two pages of colour.

"The result was quite well received apparently, for later – when Richard Jennings' work on *The Daleks* finished – I was given a chance to take over the strip. At the time, I still had commitments to Craftmaster. The work load wasn't as demanding as it had been originally, but it would have been impossible to provide the strip work on a regular basis while still producing paintings as required. In the event, I only had time to produce two weeks work on the Daleks before further work for Craftmaster was needed."

VISUAL PRESENTATION

However, Ron saw this as a golden opportunity to return to science fiction work, and as soon as his obligations to Craftmaster were fulfilled, he began to work fully on the Dalek strip. His visual presentation of the strip was quite unlike Jennings' straight' style, employing unusual angles, and long perspective shots, together with some that were almost quite surrealistic.

"I always like to inject a note of originality into any work I produce, if the subject matter allows for it. This one certainly did, as it contained all the elements with which I'm always happy to work: spacecraft, machines, strange creatures and so on, allowing me artistic freedom – with the obvious exception of the Daleks themselves.

"After reading a script, I'd decide which scenes would benefit from a large display and consequently fit the lesser ones around them. In the case of my first complete story page, (*TV21*, Issue 59), the Dalek observatory frame fell about midway through the episode and rather than set it in long-shot of the planet's surface, followed by an interior long-shot of the Daleks, as scripted, I decided it might be more effective if I amalgamated the two scenes by showing the observatory with transparent walls.

"I was then able to utilize the extra space this afforded me to present the building as quite a large and impressive structure which literally become the focal point of the page. Another idea I had with this page concerned the last two frames. The first showed a planet hurtling towards a sun; the last as it emerged from the other side. Both would have appeared too similar and, in the restricted amount of space I had left, too confusing to the reader. So, I decided to show the last frame as the image being received through the Dalek's eye-stalk."

As with most corporate publications at the time, it was unheard of that the artist had any direction in the strip from the writer, so Ron contented himself with his say as the artist in the design of ships and aliens, until the strip's demise.

"It was a very enjoyable period from the creative aspect, even though it was demanding from a physical one. Colour obviously provides an extra dimension and results can be far more satisfying and rewarding than black and white. At the same time, the problems of balancing colour and tone between and within individual frames is very time-consuming. From that point of view, black and white illustration is a comparatively simple process and given a tight deadline, I would certainly prefer this method of presentation – or even line and tone as a happy medium."

Since then, Ron carried on working for Fleetway – occasionally working for *TV21* on specials and annuals into the early '70s, after which he worked on a myriad of projects, ranging from juvenile adventure to war stories, to puzzle strips and dot-to-dot books, then back to science-fiction again with Judge Dredd for *"2000AD"* and Dan Dare for the new *Eagle*, and adaptations of classic short science fiction stories.

LOGICAL STORYLINES

In the Daleks strip, Whitaker dealt firstly with the creation of the Daleks as he saw it. He used a meteorite bombardment on the Daleks' armoury to create a nuclear holocaust from which would emerge the Dalek species as portrayed on television. Then the stories progressed onwards, with the Daleks roaming the galaxy conquering and exterminating as usual. His scripts were relatively intelligent and logical, allowing the Daleks to develop scientifically and technologically over their year-long run until the strip folded in 1966. Interestingly enough, Whitaker's last Dalek stories acted as a prologue to the *The Dalek Invasion of Earth* story on television, with the Daleks invading Earth just as Doctor Who arrived.

Whilst the Daleks exterminated for City Magazines, Doctor Who found himself in TV Publications' *TV Comic* from November, 1964. *TV Comic* lacked the glossy paper, the highly expensive photogravure printing process, and the layouts by Fleet Street designers that were later used in *TV21.* The strip appeared in black and white on thin, coarse paper and the ink tended to rub off the page onto the readers' hands. However, worse was yet to come, as they say . . .

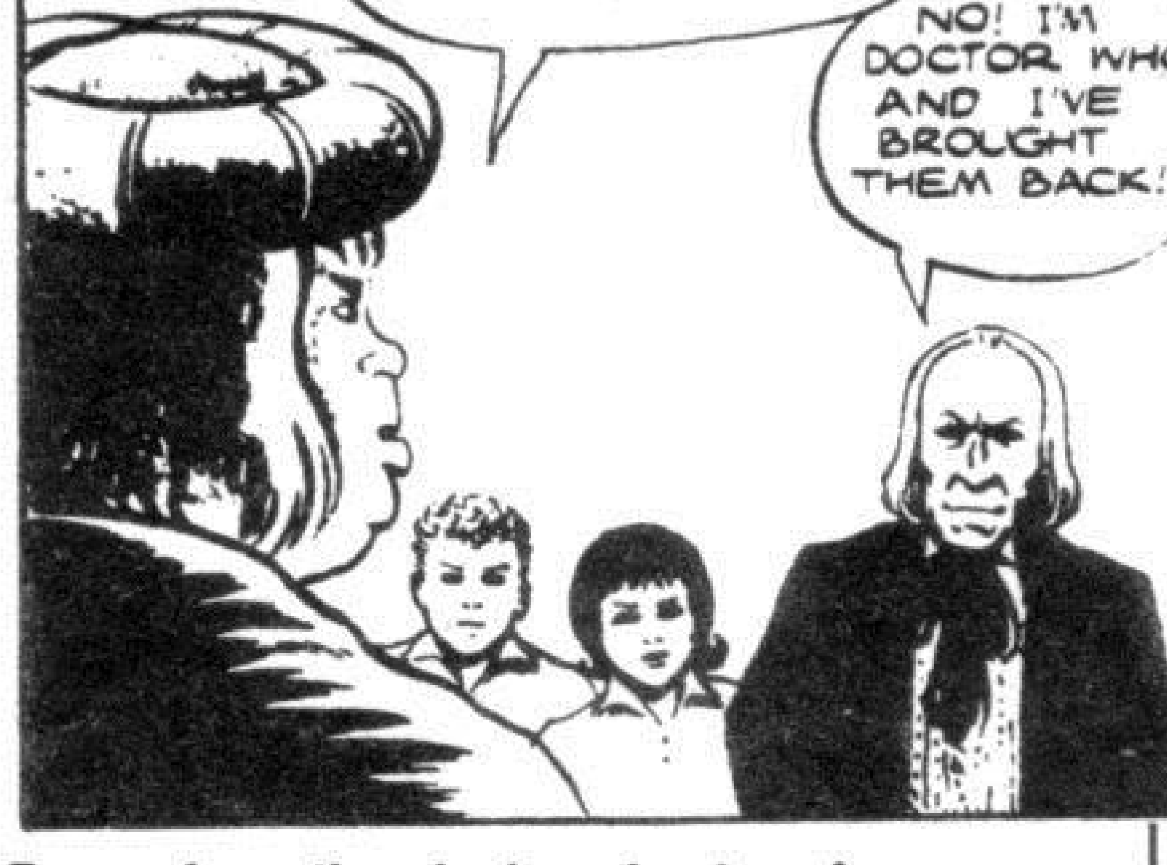
The rights for *Doctor Who* were bought by *TV Comic* to fill the gap left by another strip, *Fireball XL5,* which took a quantum leap over to *TV21,* where it joined the rest of the Anderson puppet family. *Fireball* artist Neville Main carried on working for *TV Comic,* handling both the scripting and illustrative chores on the *Doctor Who* strip. Doctor Who, with Hartnell's likeness, travelled time and space in the company of John and Gillian, his comic strip grandchildren.

John and Gillian were thrust onto an unsuspecting, unprepared public in a move considered by many to be a more frightening catastrophe than the Cuban Missile Crisis the previous year. Inquisitive, rather odious children, their presence was dictated by the fact that only the rights for Doctor Who and the TARDIS were sold to *TV Comic,* and so John and Gillian took the place of the usual human-companions-the-audience-can-relate-to (in television terms, either Ian, Barbara or Vicki).

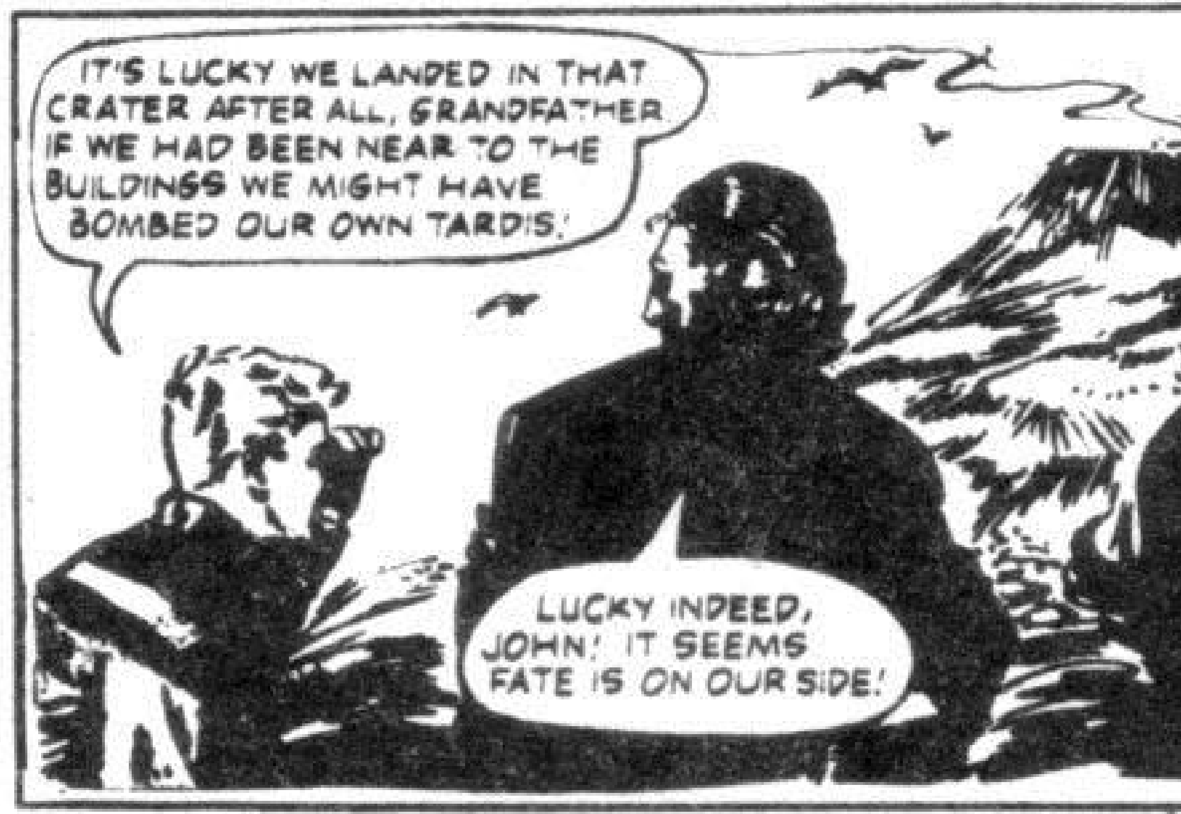
The popularity of the *Doctor Who* comic strip in *TV Comic* enabled TV Publications Ltd to buy the rights for the Zarbi and Menoptra, created for *The Web Planet* by Bill Strutton, for a six-week trial period. The success of this led to the promotion of the strip to the coloured centre pages. It was during the transition to the centre pages that Main left the strip, to be replaced by Bill Mevin and then, six months later by John Canning. Canning led the strip through the Cybermen (tipped as The Next Greatest Thing Since The Daleks) and the Quarks (tipped as The Next Greatest Thing Since The Cybermen). The major stumbling block of Canning's artwork came with the Cybermen. No one actually bothered to point out to Canning that the Cybermen's appearance had altered on television, so – rather bizarrely – the reader had to come to terms with Troughton's comic-strip counterpart trashing *Tenth Planet* Cybermen. That aside, the strip chugged along happily until the end of 1966, where it briefly returned to black and white and William Hartnell was replaced with Patrick Troughton.

EXIT THE DALEKS

In January 1967, the Daleks left *TV21* for galaxies new and landed in the forecourt of *TV Comic* and TV Publications shrewdly retitled the strip with great originality as 'Doctor Who and the Daleks', gave it three pages (including the colour cover) and laughed all the way to the bank. In mid 1967, Terry Nation withdrew the rights for the Daleks, with the hope of selling them to the Americans. Without its major pulling factor, the strip was relegated to two black and white pages with just the title of 'Doctor Who'.


YOU ARE NOT THE PIED PIPER WHO TOOK OUR CHILDREN AWAY!
NO! I'M DOCTOR WHO AND I'VE BROUGHT THEM BACK!

Frame from the closing chapter of a 'historically based' strip drawn by Neville Main for *TV Comic* Issues 705-709.


IT'S LUCKY WE LANDED IN THAT CRATER AFTER ALL, GRANDFATHER. IF WE HAD BEEN NEAR TO THE BUILDINGS WE MIGHT HAVE BOMBED OUR OWN TARDIS!
LUCKY INDEED, JOHN! IT SEEMS FATE IS ON OUR SIDE!

Hartnell's final *TV Comic* strip (Issues 780-783) drawn by John Canning. Canning aged the twins, John and Gillian, before their departure from the series in Issue 876. Where are they now?

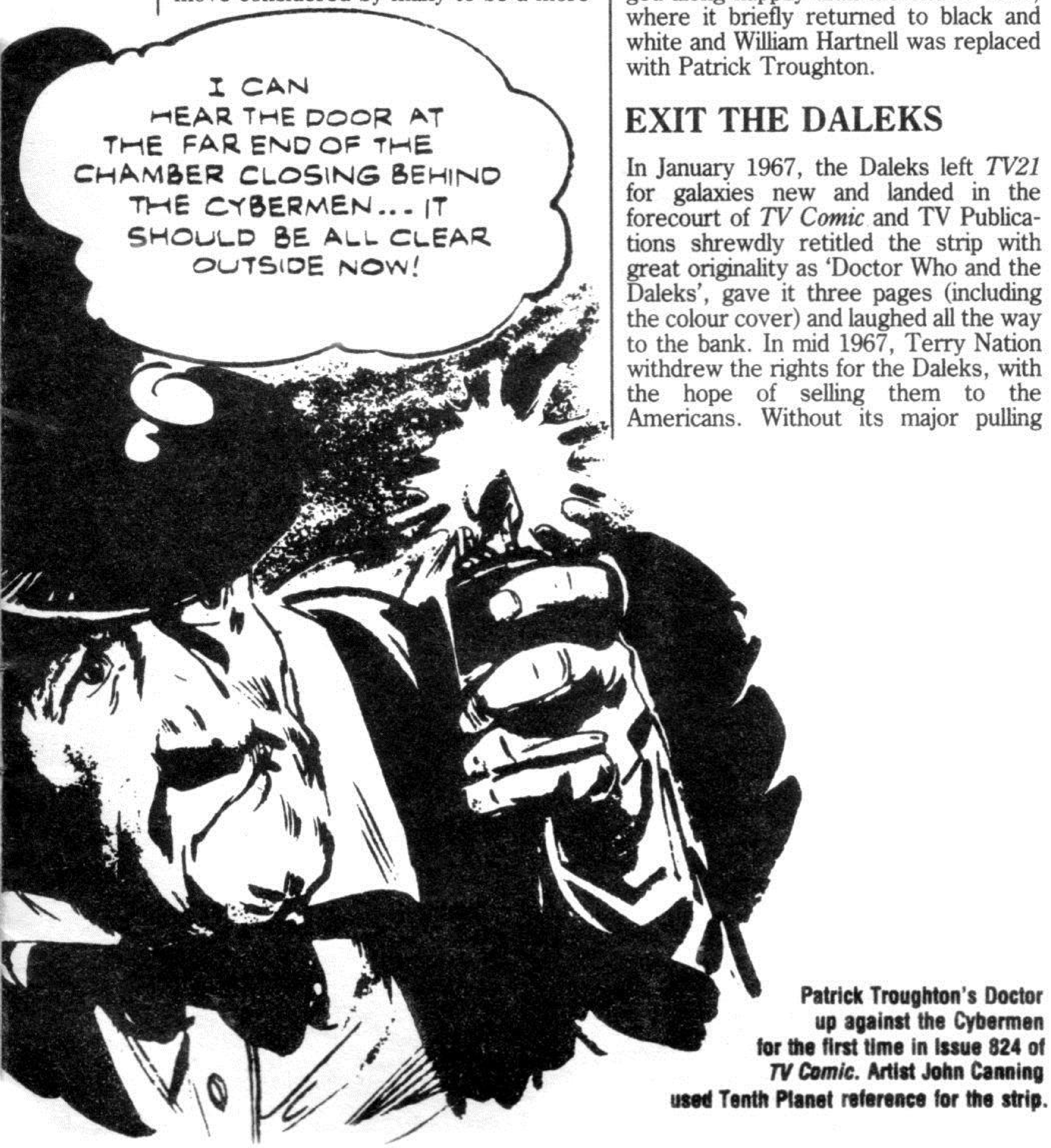
Eventually, John and Gillian left the strip (enrolled into the Galactic University on the planet Zebedee), to be replaced by Jamie, whose success on television had earned him a place in the hearts of thousands and had led the BBC to release the rights to the character. For six months of 1969 – the year of the Stooges, The Velvet Underground and Vietnam – Doctor Who and Jamie saved the Universe together until Jamie's sinister disappearance from the strip – a disappearance made even more sinister because it mysteriously coincided with Frazer Hines' exit from the television series. Troughton, too, left to be replaced by Jon Pertwee and, as on television, was stranded on Earth with the Brigadier and Liz Shaw.

John Canning carried on with the art work, but just as no one had sent him any updated reference for the Cybermen, no one sent him any updated reference for Pertwee. All Canning had was reference and images of Pertwee's previous, rather foppish and aesthetic roles. This was diluted for the comic, and ended up looking rather puerile and trivial.

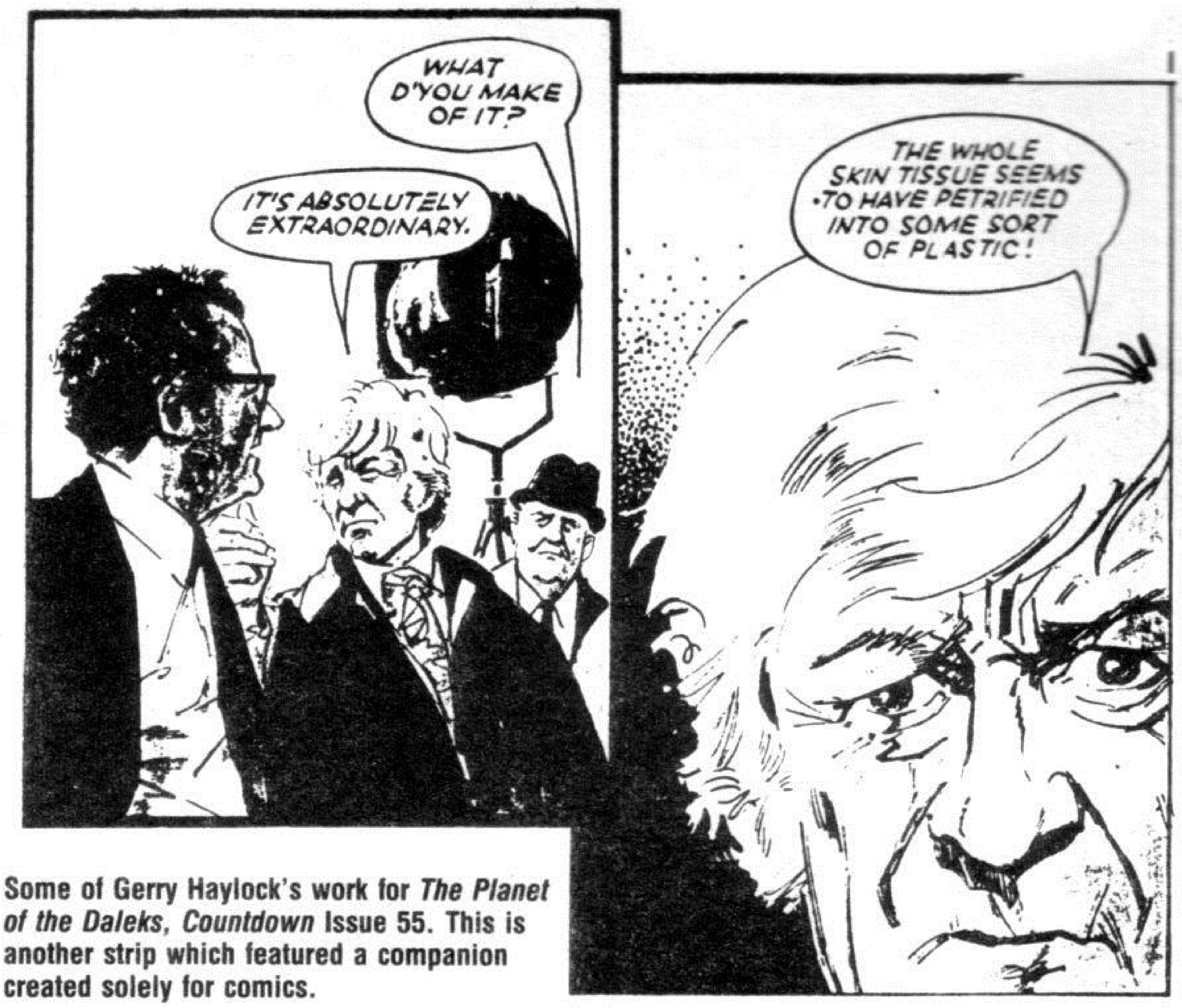
NEW TITLE

However, things were looking up, because TV Publications merged with City Publications to create Polystyle – a larger corporation designed to compete with the rather massive IPC Magazines. The result of this union was that *TV Comic* was redirected towards young children, whilst a new title, *Countdown,* was created to cater for the older market.

Doctor Who materialised in the first issue of *Countdown,* in full colour, ►


I CAN HEAR THE DOOR AT THE FAR END OF THE CHAMBER CLOSING BEHIND THE CYBERMEN... IT SHOULD BE ALL CLEAR OUTSIDE NOW!

Patrick Troughton's Doctor up against the Cybermen for the first time in Issue 824 of *TV Comic.* Artist John Canning used Tenth Planet reference for the strip.


WHAT D'YOU MAKE OF IT?
IT'S ABSOLUTELY EXTRAORDINARY.
THE WHOLE SKIN TISSUE SEEMS TO HAVE PETRIFIED INTO SOME SORT OF PLASTIC!

Some of Gerry Haylock's work for *The Planet of the Daleks, Countdown* Issue 55. This is another strip which featured a companion created solely for comics.

written by the editor – and *Doctor Who* fan – Dennis Hooper. The fact he was a fan probably had something to do with the fact that the stories were of a relatively high standard, helped by the string of talented artists who illustrated the strip including Frank Langford, Gerry Haylock and Harry Lindfield, who started off working on illustrations for children's comics way-back-when.

"I'd seen it on the box," recalls Harry Lindfield, "and I thought, 'This looks fun – he's a nice character to draw,' so I did . . . I remember actually going up to a location and meeting Jon Pertwee, who seemed a nice enough guy. They weren't actually filming, but it was some caves somewhere. I quite liked that."

Like Ron Turner – and many others before him – Harry had no say in the content of the strip, other than the layout and design of the page.

"I'd get the script, stand and stare at a piece of blank card, measure it up, stare at it for a bit longer, choose a bit I liked, work out where it came, do it, choose another bit, and so on until I filled the page up. Sometimes it was quite quick and so bits of it look scratchy, usually because the scripts were sent out late, but I still had the same deadlines to meet. Roughly, though, I worked about a month in advance from print. "Since then, I've been doing storyboards for commercials – Hofmeister, British Airways and a cereal bar – stuff like that – and illustrations for book covers."

Countdown was born in February, 1971 but died in its infancy of declining sales, a fading market for science fiction, and inordinate colour printing costs brought on by high inflation. However, it was born again the following week as *TV Action;* a small, tv-orientated comic, printed on cheaper matte paper. It featured such luminous strips as *Hawaii Five-O* ("Book him, Dano"), and *The Persuaders*, to name but a few.

OVERWHELMED

Doctor Who survived purely because Dennis Hooper liked it, but even he couldn't save it as British comics faced the might of America's superheroes, courtesy of Marvel and DC Comics, whose success can be put down to their availability. Previously, a reader might buy a superheroes comic from his corner-shop, but – because of bad distribution – might never find the next issue. However, the advent of comic shops opening in Britain, and more importantly with distributors of US comics getting their act together, superhero comics were widely and easily available almost overnight. Back issues of material were repackaged – largely by Marvel UK – and so provided the product that would so eagerly and readily be snatched up by excited teenagers.

TV Action's sales suffered as a result and it merged back into *TV Comic* after just a year in existence. *Doctor Who* survived (relentless, or what?) and was illustrated by Gerry Haylock until just into Tom Baker's run as Doctor Who. Haylock found he couldn't really handle Baker's likeness and left the strip, to be replaced by an unidentified artist, who may well have been Martin Asbury, best known for his work on the *Daily Mirror's* Garth strip. "Asbury" continued on the strip until, rather coincidentally, he left to be replaced by John Canning five months later, who oversaw work for *TV Comic* until the spring of 1979. Up until this point, the strip had wavered rather horrifically – from fluctuating frame counts to a broadsheet revamp of *TV Comic* (now known as *Mighty TV Comic*). The revamp pretty well marked the end of *Doctor Who's* visit to Polystyle – the comic overdosed on reprinted and syndicated material, which was far cheaper to produce than original material.

Rather inevitably, *Doctor Who* suffered; after a while *Mighty TV Comic* began to run reprints of Troughton and Pertwee strips with Baker's face overdubbed on the artwork. Eventually, interest in *Doctor Who* had waned sufficiently, and no one could be bothered any more, so the strip folded in spring 1979. Sometime during 1979, BBC Enterprises decided to launch their own version of *Look-In* – that seminal, tv-orientated, glossy magazine featuring such notably infamous ITV serials as *Charley's Angels, The Six Million Dollar Man* and *The Bionic Woman.* The BBC equivalent never got off the ground, for whatever reasons, but it is highly possible it acted as a forerunner to the *Beeb* magazine which had a short run a few years ago. The actual details of the comic are somewhat vague, but Dave Gibbons – who later worked for Marvel on *Doctor Who* – was commissioned to draw *Starsky and Hutch* and Brian Bolland – best known for his definitive Judge Dredd in *2000AD* was commissioned to draw *Doctor Who.*

For five months, there was no *Doctor Who* comic strip, despite the indisputable popularity of the tv series. Then in October 1979, *Doctor Who Weekly* appeared from Marvel UK . . . ◆

* A full listing of Doctor Who comic strips appeared in **DWM** Issues 62, 63, 64, 65 and 66 with an update in Issue 70. The accompanying articles detailed the Doctor's adventures rather than how the strips were created.

Alphabetical thanks go out to Brett Ewins, Dave Gibbons, John Lawrence, Harry Lindfield, Mr. Parallelogical, Lee Sullivan, and Ron Turner for their help. Article by Michael Bonner. Next time, we look at the early Marvel strips.

GOOD RIDDANCE TO THE UGRAKKS! I SHAN'T BE SORRY IF I NEVER SEE THIS PLANET AGAIN.

WIN A BINDER!

Are you tired of staring at a pile of *Doctor Who Magazines* without somewhere to file them? Is your jacket without its own *Doctor Who* patch? Then it's high time you took note of the range of merchandise from John Fitton Books Ltd. They've released *Doctor Who* binders to store all your magazines, fanzines, or multiple copies of the *Radio Times* Tenth Anniversary Special, plus a colourful *Doctor Who* patch and a high quality enamel badge to go along with it.

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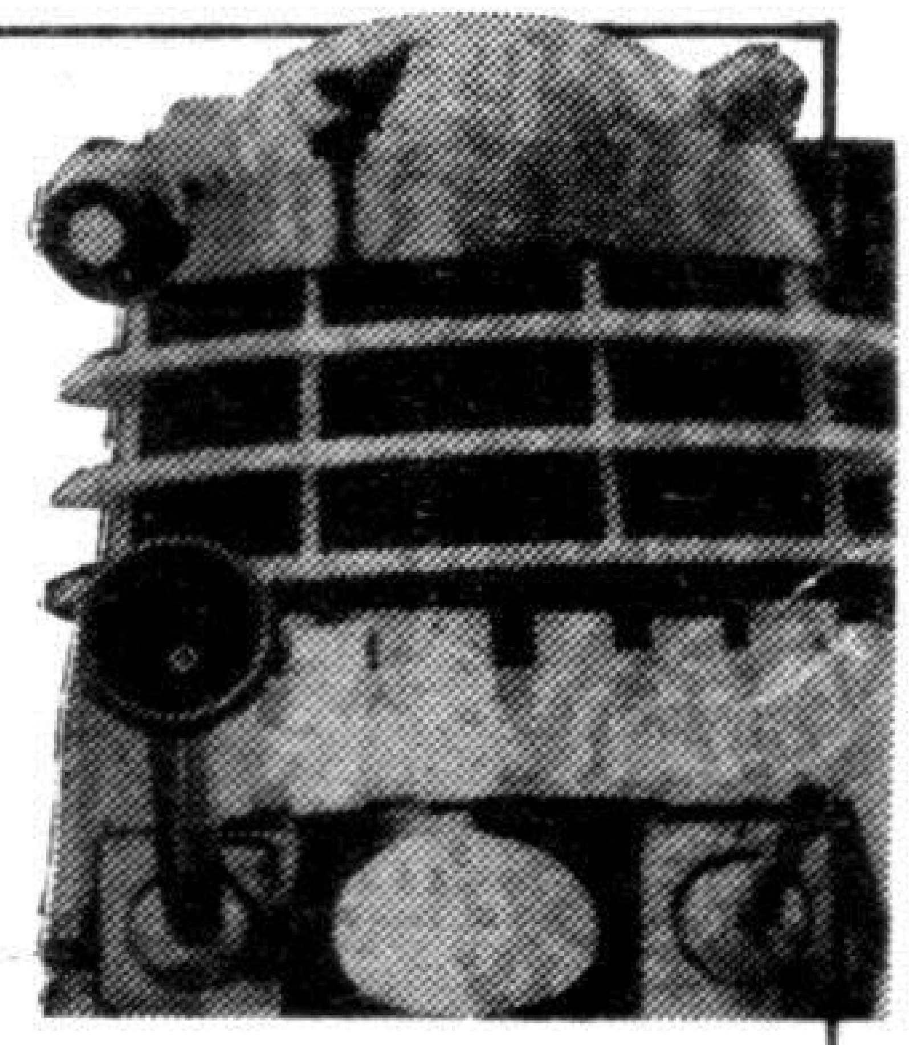
a) Which football team badge is mentioned in *The Happiness Patrol?*

b) Name the book the Doctor reads a part of at Mike's house in *Remembrance of the Daleks: 2,* shortly before Ace is told to stay at home.

c) Name the book found in the laboratory by Ace in *Remembrance of the Daleks.*

Answers on POSTCARDS ONLY please to *DWM Binders Competition* (Issue 153), Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Entries must reach us by 20th November, 1989. Multiple entries will be exterminated, the Editor's decision is final and no correspondence to be entered into. Good Luck!



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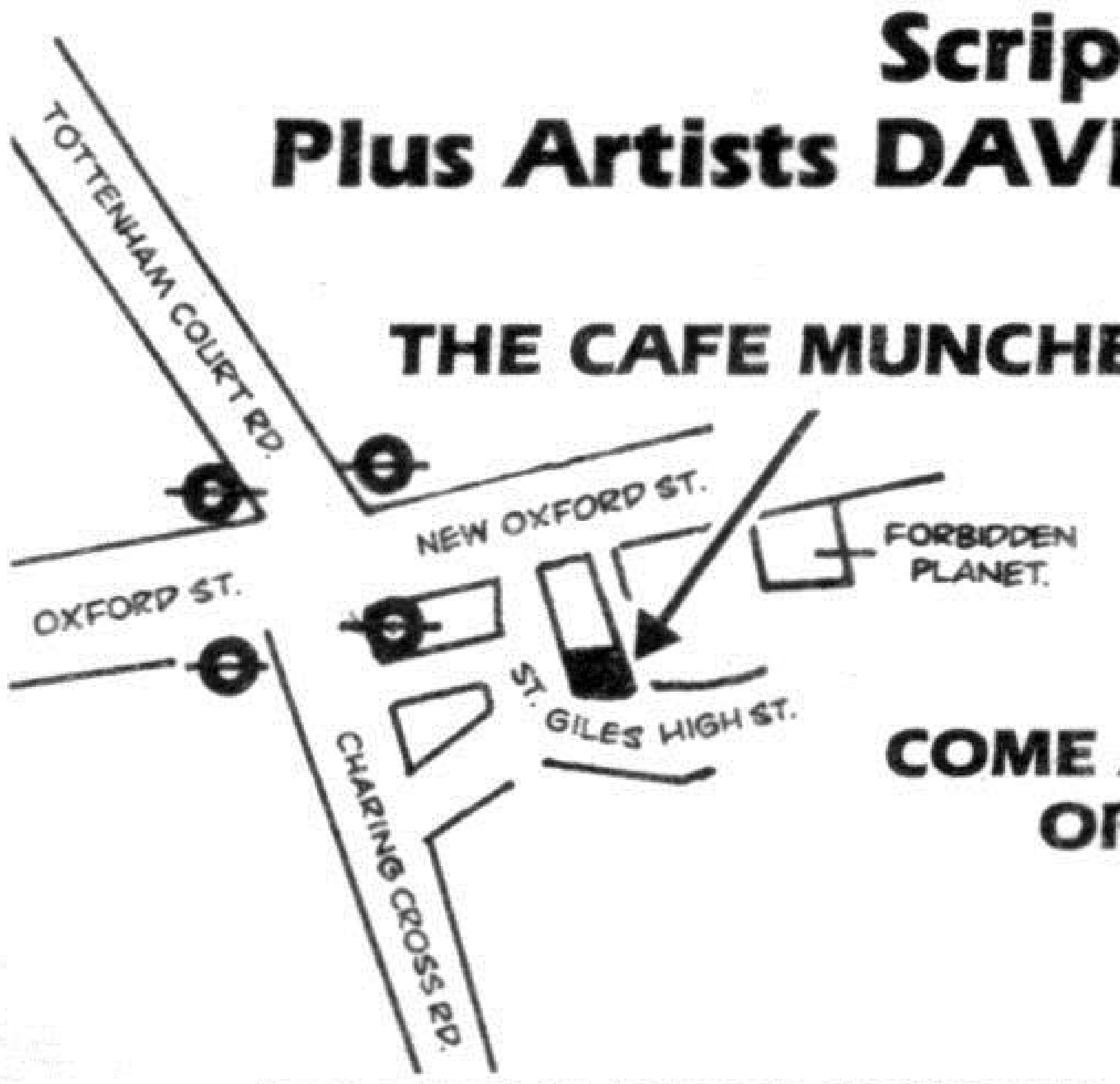

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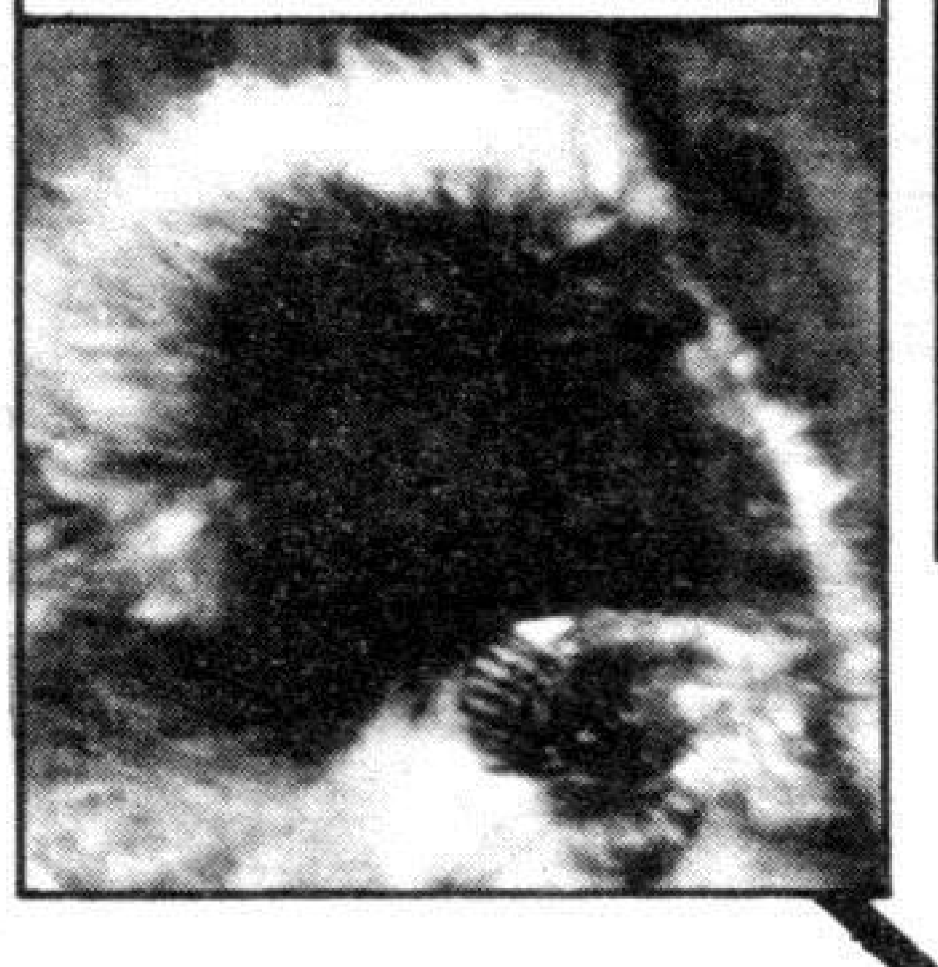
LOCATION GUIDE

WALES AND NORTH WEST

THE ABOMINABLE SNOWMEN



THE GREEN DEATH

THE MARK OF THE RANI

DELTA AND THE BANNERMEN

THE HAND OF FEAR

THE ABOMINABLE SNOWMEN

Snowdonia, September, 1967.
Director: *Gerald Blake.*
Location: Nant Ffrancon Pass, Snowdonia, Gwynedd, Wales. Off the A5, 9 miles south of Bangor

The scripts that Mervyn Haisman and Henry Lincoln provided set Gerald Blake the task of finding a suitable location to double for the Tibetan Himalayas. With very few options open, the cast and crew travelled to Snowdonia to film at Ogwen Lake (Llyn Ogwen) and the head of the splendid Nant Ffrancon Pass (where the TARDIS lands in the first episode). This location was also used in the feature film, *Carry On Up The Khyber*.

A full week was scheduled for filming but Blake was only just able to complete all of his planned scenes due to one unforeseen factor – the Welsh rain! Two whole days were lost due to the continuous downpours and the entire team were confined to the production hotel. Eventually filming got underway on Wednesday, 6th September, although the wet grass and rocks made things very precarious for all concerned, most notably the Yeti actors who had a very limited field of vision, resulting in several accidents as the "wee hairy beasties" slipped and fell.

Due to the scenes being filmed in September, no snow was to be seen on the supposed Tibetan mountains. This fact was ignored in the story, even though the opening shots of the "outside world" on the TARDIS scanner showed a snowstorm in full swing.

The crew also suffered from the bitterly cold Welsh winds with poor Frazer Hines being worst off in his knee length kilt. However, he reputedly kept warm by taking regular shots of vodka from Gerald Blake's hip flask! Interestingly, the filming became a newsworthy event with a team from the BBC's *Wales Today* programme making an appearance and recording a short interview with Patrick Troughton and Innes Lloyd.

The story also proved to be an interesting one for Deborah Watling as she later recounted: "My father, Jack Watling, was also in that episode. I'd never acted with him before and it proved hysterical. At one point Frazer and I were meant to be running downhill away from the Yeti when my Dad, playing a professor, met us. Frazer and I charged down the mountainside to be confronted by this incredible figure with a grey beard and white hair. I couldn't believe it was Dad and just stood there until the three of us collapsed in giggles. They had to do the scene again."

THE GREEN DEATH

South Wales, March, 1973.
Director: *Michael Briant.*
Location: Deri, Mid Glamorgan, Wales. 6 miles south-east of Merthyr Tydfil.

The ideal location for *The Green Death* was found by the production team at Deri, with all four of the main filming requirements being found within a ten mile radius.

At the time of the story, the mine was a fully functional pit, chosen primarily for the large familiar pithead wheels. Michael Briant had originally planned to shoot scenes within the mine itself, but these requests were turned down by the Coal Board on safety grounds. He had to be content with shots around the pithead and of the lift cages rising and falling. All subterranean scenes were thus transferred to the studio sessions in TC3 and shot during April. The mine has now been worked out and is closed.

The other locations chosen for the story were the newly opened Scotch Magnetic Tape factory in Merthyr Tydfil (doubling for 'Global Chemicals'), a farm building for 'The Nuthatch' and, for the Metebelis Three scenes in episode one, a nearby quarry. It was concerning this last location ►

LOCATIONS

The Abominable Snowmen	Nant Ffrancon Pass, Snowdonia, Wales	Sept 67
The Abominable Snowmen	Ogwen Lake, Snowdonia, Gwynedd, Wales	Sept 67
The Masque of Mandragora	Portmeirion, Gwynedd, Wales	April 76
The Five Doctors	Plasbrondanw, Gwynedd, Wales	March 83
The Five Doctors	Carreg Y Foel Gron, North Wales	March 83
The Five Doctors	Cwm Bychan, Gwynedd, Wales	March 83
The Green Death	Deri, Mid Glamorgan, Wales	March 73
The Green Death	"Scotch" Fact., Merthyr Tydfill, M. Glam.	March 73
The Pirate Planet	Treorchy, Mid Glamorgan, Wales	May 78
The Pirate Planet	Dan-yr-Ogof, Brecon Beacons, Powys, Wales	May 78
The Pirate Planet	Blaenavon, Gwent, Wales	May 78
The Pirate Planet	Nant-y-glo, Gwent, Wales	May 78
Delta and the Bannermen	Hensol Forest, South Glamorgan, Wales	June 87
Delta and the Bannermen	Psygollyn, Mawr Reservoir	June 87
Delta and the Bannermen	Sutton's Farm, Penarth, S. Glam., Wales	June/July 87
Delta and the Bannermen	A forest outside Ewenny, nr. Bridgend	June 87
Delta and the Bannerman	Nr. Castle Upon Alun, S. Glamorgan, Wales	June/July 87

Delta and the Bannermen	"Butlins", Barry Island, S. Glamorgan	June 87
Delta and the Bannermen	Llandow Trading Est., S. Glamorgan, Wales	July 87
The Invasion	BBC Training Centre, Wood Norton, H&Wor	Sept 68
Spearhead from Space	BBC Training Centre, Wood Norton, H&Wor	Sept 69
Robot	BBC Training Centre, Wood Norton, H&Wor	Ap/May 74
The Sunmakers	Wills Cigarette Factory, Bristol, Avon	June 77
The Hand of Fear	Oldbury Nuclear Power Station, Avon	June 76
The Pirate Planet	Berkeley Power Station, Gloucestershire	May 78
Planet of the Spiders	River Severn, Newnham, Gloucestershire	March 74
Logopolis	Jodrell Bank Radio Telescope, Cheshire	Dec 80

The Time Warrior	Peckforton Castle, Tarporley, Cheshire	May 73
Mark of the Rani	Blists Hill, Ironbridge Gorge, Shrops.	Oc/Nov 84
The Ultimate Foe	Gladstone Pottery Museum, Stoke on Trent, Staffordshire	July 86

QUARRIES

The Five Doctors	Manod Quarry, Ffestiniog, Gwynedd, Wales	March 83
The Green Death	Quarry, nr. Deri, Mid Glamorgan, Wales	March 73
The Hand of Fear	ARC Quarry, Thornbury, Avon	June 76

that Michael Briant recounted an amusing incident recently:

"Metebelis Three was done in a tiny quarry alongside the mine. I mixed what I shot there with stock footage and put a blue filter over the camera lens. Visual Effects provided us with loads of bits and pieces to throw at the TARDIS and we covered all the trees and rocks with this Christmas tinsel stuff, lighting it with blue fairy lights.

It used to get dark about half past five, so I filmed it last thing over two days, the only thing being we got coachloads of people turning up to watch – some trips were specially laid on. So poor old Jon was trying to look butch, two feet off the ground being filmed from a low angle, while spectators – and there were maybe a thousand of them – could be heard saying, 'Look at him, trying to look brave . . . it's not like this on the telly'!"

DELTA AND THE BANNERMEN

South Wales, June/July, 1987. Director: *Chris Clough.*
Location: Butlins Holiday Camp, Barry Island, South Glamorgan, Wales.

Delta and the Bannermen marked the reappearance in *Doctor Who* of the (intentional) all-location story, the only previous excursion into this being thirteen years earlier with *The Sontaran Experiment.* The script was specifically written with Wales in mind as its author Malcolm Kohll revealed:

"I spend a lot of time in Wales. I know the area fairly well, and the scenery is spectacular. I wanted to utilise that in some way rather than the conventional gravel-pit. The next thing was to suggest a story set in Wales to John Nathan-Turner. He said the story had to be germane to the area; I couldn't just graft something on and say let's do it in Wales for the sake of it. So the question was how to get everyone to Wales for a dramatically valid reason – and that's where the whole idea of flight came in, with them arriving in Wales by default, rather than design."

Recording began not in Wales but in the 'old faithful' Gerrards Cross Quarry, to the west of London, for the opening scenes of the Chimeron/Bannermen battle. The team then travelled to Wales to record the scenes at Garonwy's cottage and of Ray and the Doctor's search for Delta and Billy in the countryside.

The main location chosen for *Delta* was the Butlins holiday camp on Barry Island (Kohll's original suggestion of using a derelict POW camp further up the road was rejected). However recording was scheduled during the middle of the holiday season, rather than after when the camp would be completely empty (as was done when filming *Hi-de-Hi*). One whole section, Yellow Camp, which also contained the laundry, had to be sectioned off from the rest in a bid to keep the inquiring holiday makers at bay.

The recording at the camp took place between 30th June and 4th July. Cast and crew then moved to the British Tissues Hanger 11 miles away at the Llandow Trading Estate to film the opening scenes with Ken Dodd and the Toll Booth. During these final scenes, a secondary BBC filming crew appeared to record a short, five-minute piece on the filming for Children's BBC morning summer programme *But First This . . .*

THE MARK OF THE RANI

Shropshire, October/November, 1984. Director: *Sarah Hellings.*
Location: Blists Hill Open Air Museum, Ironbridge Gorge, Shropshire.

The location for the story was already well known to Sarah Hellings, who had previously directed a three-day shoot there for *Blue Peter Special Assignment* in the 70s, recounting the history of Blists Hill and the surrounding area. After mentioning it to her Production Manager Tony Redston, the site was recced and contracts drawn up with the owners of the museum for filming to take place.

Due to an error in the season's filming allocation, producer John Nathan-Turner found that he was able to allocate one story more filming than originally planned. The story chosen was *The Mark of the Rani,* a decision that pleased Hellings, who had been trained as a film editor and as such felt more at home with that particular medium.

As with *The Abominable Snowmen,* bad weather affected the filming to the extent that the final day was completely rained off. Three scenes were shot but the rain was so hard that it could be seen on camera and also heard on the microphones. These scenes were deemed unusable, so a one-day re-shoot was later organised at Queen Elizabeth Woods to film the lost sequences, which involved the Doctor being captured and tied up by the miners, with the miners then turning into trees.

Because of the short daylight hours, one scene of the Master trying to hypnotise Peri, due to be filmed at "Redfern Dell", was transferred to the studio mine set to allow more time to complete other more important shots.

THE HAND OF FEAR

Avon, June, 1976. Director: *Lennie Mayne.*
Location: Oldbury Nuclear Power Station, Avon.
About 14 miles north of Bristol.

The plan of the "Bristol Boys" Bob Baker and Dave Martin was to produce a *Doctor Who* story dealing with a terrorist attack on a nuclear power station. As part of their research they visited the nearby power station at Oldbury-on-Severn. The directors of the plant proved more than helpful and the two writers spent a day recceing the site.

The completed script was read by Oldbury officials to check it for accuracy, although many changes were made to the final version. One of the more interesting changes concerns the name of the station. Originally, Baker and Martin had called it the "Nuton Complex", the name they previously used in their 1971 story *The Claws of Axos,* but this was changed to "Nunton" in the transmitted version.

Three days of filming were completed at the station, the most time being taken by the stunt fall of Carter from a gantry as he attacks the Doctor in episode two. Clever camera work and quick editing made the fall appear to take place from a far greater height than it actually did.

The opening quarry scenes where Sarah Jane discovers the Hand of Eldrad were filmed at nearby Thornbury Quarry, just three miles away.

By Richard Bignell and Guy Daniels, *Private Who* Magazine

Interview extracts from: *Radio Times Tenth Anniversary Special* (1973), *Doctor Who Magazine* (1984) and *Private Who* (1988)

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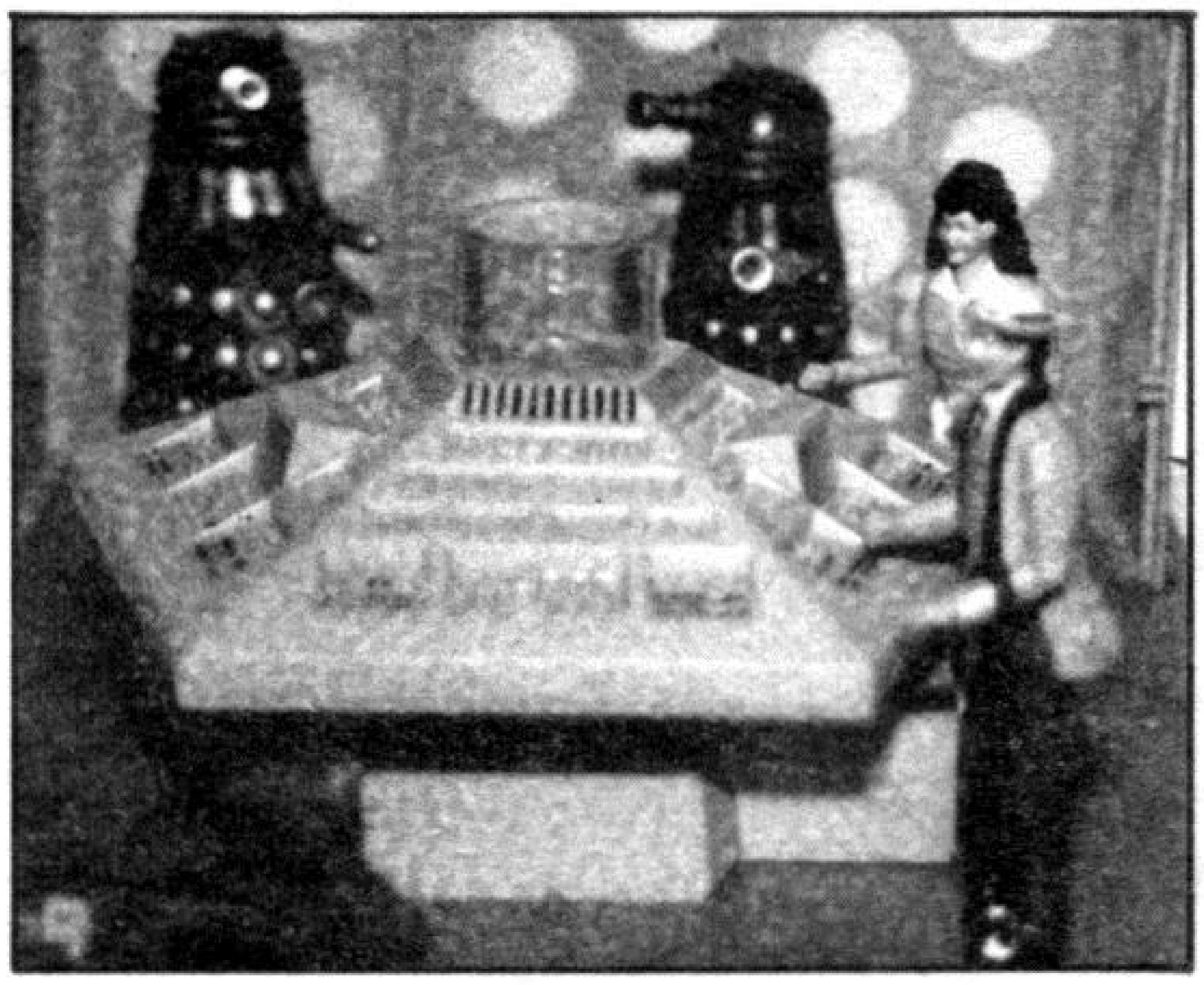

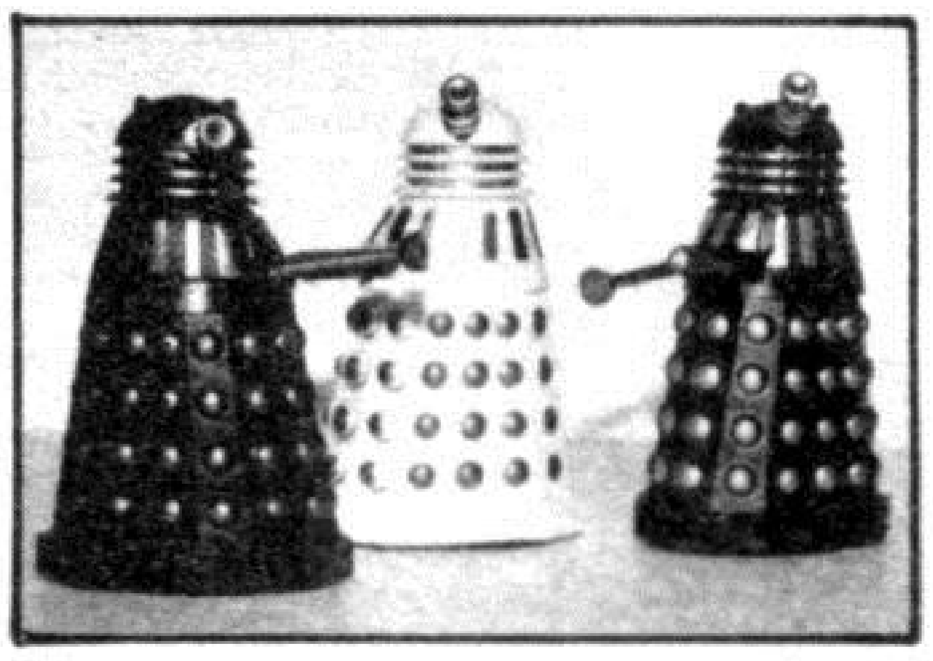

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TALKING TO JN-T

John Nathan-Turner on set for *Ghost Light*.

STEVE COOK

John Nathan-Turner gives DWM an outline of Season 26, his approach to the making of *Doctor Who* and his plans for the future . . .

John Nathan-Turner, *Doctor Who's* longest-serving Producer by far, tends to choose his words carefully when he speaks about the programme – understandably so, bearing in mind the way he has sometimes been misinterpreted in the past. Never before has anyone connected with the series been subject to such vitriolic attacks from fans (albeit a small, highly vocal minority). On the other hand, almost paradoxically, neither has any other Producer been so highly praised or lauded for their contribution to the series. Often, fans' opinions seem to fluctuate more according to whim than reason.

In person, John comes across as a dedicated television professional who genuinely cares about the series. His conversation is punctuated with dry humour, even though it seems, at times, that he is left with a slight bewilderment, perhaps even bitterness, at the more extreme fan criticism he has had to endure.

At the moment, though, John's popularity is at a high-point, largely due to the great success of Sylvester McCoy's second season as the Doctor. Had he foreseen, when the season was in production, that it would be so well-received by the fans and, indeed, the general public?

"I think it's very difficult to predict how people are going to react. We did feel more confident about that season. As Sylv has often said, for his first season, he was cast very late, and the scripts were already in the pipeline before he got the part. I felt that last season was much more tailored to him, so we felt confident about it to a certain extent. But we didn't feel that it was necessarily special."

DARKER THEMES

The scripts for Sylvester's first season had bubbled with a surfeit of humour, but in the second season, a darker quality had emerged through the writing, with the Doctor being portrayed as a more mysterious character.

"When you've got a season in the can, you can look back at it and say, 'We went a little bit too far in that story, and a bit too far in that story.' The strategy for the twenty-fifth season evolved out of a very lengthy chat that Andrew Cartmel and I had with Sylvester. And I think it was a move in the right direction. I distinctly feel that there is a place for humour, but because we were 'running on the spot' in Sylvester's first season, it all went a bit too far.

"The darker theme will be continuing in *some* of the new stories, whereas in others, whilst the mystery remains, there's a lighter side to it as well. It's certainly not a bleak, ultra-moody season. With the times of year we shoot, it would be impossible to achieve that anyway."

At the time of the interview no transmission details for the new series had been announced. John hoped the show would stay in the same slot as last year, when it competed quite favourably against Britain's longest running soap opera. "Now that *Coronation Street* has its built-in repeat, I think our potential is even greater. I think split households tended to tape our show – which meant it didn't register in the ratings – and watched *Coronation Street* on transmission. Now we stand a lot more chance that they will watch *Doctor Who* 'live', because they can see *Coronation Street* on the Sunday. Personally, I think it's very flattering that we have been placed in that slot for the last two years, against a show which has now been proved as being the top rated programme in the country."

If John professes surprise at the series' runaway success last year, he is in no doubt about the quality of the forthcoming season. "I think the show is going through a good period at the moment. Sylvester and Sophie are working absolutely brilliantly together, everyone is pulling together and doing very good work. It is a dangerous thing to say, I know, but I honestly feel that, of Sylvester's three years, this one we're doing now is the most right.

THE NEW SEASON

"The first story, *Battlefield,* is written by Ben Aaronovitch, and is a very traditional *Doctor Who* with some exciting new elements. And of course, there's the return of the Brigadier. I'm very pleased with the way it's going, as it's looking very good.

"We then have *Ghost Light,* which we have yet to record. Moving the story to second in order of transmission makes it quite tight to get it ready. We were asked to get the series ready by week thirty-six, which is the beginning of September.

"*Ghost Light* will be a very spooky story, with a very interesting, smashing first script from Marc Platt. I'm absolutely delighted with it. We have a very strong cast; nearly everyone in it is a well-known face, if not name, on television. Sylvia Syms is playing Mrs. Pritchard, Frank Windsor is Inspector MacKenzie, Sharon Duce is playing Control, John Hallam is playing Light, Catherine Schlesinger is Gwendoline and Michael Cochrane is playing Redvers.

"Then we've got *The Curse of Fenric,* which I'm also delighted with. It's the darkest story, very black, very moody, a very good story. Once again a good cast, including Dinsdale Landen, Alfie Lynch and Nicholas Parsons."

Jean Marsh as Morgaine: leading *Doctor Who* into Season 26.

There has been much talk that some of the episodes of *The Curse of Fenric* over-ran, but John stresses that this has been wildly exaggerated. "They *were* all over length, but not as substantially as some fanzines are leading people to believe. There was never enough material to make a fifth episode.

"It is very difficult to time a *Doctor Who* episode. You can read a script from front to back endlessly and get fifty-three *different* timings. For example, it might depend on how long you are going to hold on a battle: are you going to hold on it for ever, or are you going to make it very tight? Because of the way we shoot the programme, those sort of things are quite often not decided until it's on the bench and we're cutting it. Then you suddenly realise that, even though you conceived it as a two-minute battle, all you want are the first two gun shots. Also, because so many scenes in *Doctor Who* don't have any dialogue, it's very difficult to time how long they are going to take, even in the rehearsal room. When we do cut it together, it is simply with regard to pace and not time. Then we try to detach ourselves from it and make the trims afterwards.

"The last story this season is *Survival,* another O.B. [Outside Broadcast] story like *The Curse of Fenric,* which makes seven O.B. episodes out of the fourteen. June Collins, a marvellous Production Associate [who handles programme finance], has shunted the money around in such a way that it has enabled us to up the O.B. content. Guesting in this one is Julian Holloway, Stanley Holloway's son, and – in cameo roles – Hale and Pace.

"*Survival* is not necessarily a traditional *Doctor Who* story, but I would hesitate to describe it as odd-ball. Usually, the minute I say something like that, it prejudices people to say, 'We're not going to like that one!' I wouldn't say it is as odd-ball as *The Happiness Patrol,* but there are certain odd-ball elements in it."

As viewers of *Wogan* and other live programmes will be aware, the BBC is currently involved in industrial action with members of the BETA union. Has this affected production of the new series?

"It's been a bit of a problem,but we're more or less on keel. For *Battlefield,* we were hit once in rehearsal and on two days on location, which meant we had to stay up there. This meant that for *Survival*'s rehearsal period, the regulars arrived exhausted. We've lost the odd dub, but we will still be ready for transmission in September if we're required to be. We've got off lightly. During the shoot for *Survival,* we always knew it was extremely tight, with very little manoeuvrability at all, because when we finished, our unit was due to go to the Wimbledon tennis ▶

tournament at three o'clock in the afternoon. A strike was called for that three o'clock, so we literally managed to get it all in in time!"

OVERSEAS SALES

Despite the popularity of Sylvester McCoy in the United Kingdom, most fans in the United States have not yet had the opportunity to see the new Doctor. "We've had terrific success in the States but we've never been able to supply them with enough shows quickly enough, especially when many stations transmit them five days a week. To keep the stations and the fans happy, we've sold them various packages in the interim – like *The Pertwee Years, The Hartnell Years* – while we're building up a small stockpile of, say, Peter Davison or Colin Baker episodes.

"At this moment in time, the States have had every mortal thing that we've got, and they're literally waiting for us to make a new season which, stripping it five times a week, is all over in three weeks. So there is a slight impasse, in that we don't have anything more to sell other than each new fourteen. Similarly, because fourteen is an unattractive number to buy – they'd much rather buy thirty-nine – some stations are holding off buying it until they're got forty-two, which is nine weeks stripped.

"I think, to a certain degree, we are not as high-profile in the States as we were but, by the same token, the real reason is that we don't give them nearly enough shows per year for the American audience."

The latest news is that Sylvester's first three series have just been sold to Germany, even though the third is still to be completed. "Sophie, Sylvester and I are going out in August to promote it. Someone was saying that they'll probably be transmitted in English, as there is a huge English speaking audience in that country. We've never traditionally done very well on the continent, so it's very nice that they've made a relatively large commitment by buying three series. Not surprisingly, we're pretty keen on Germany at the moment!"

MERCHANDISING

Doctor Who is unusual when compared to other BBC programmes, because of the sheer scale of merchandising associated with it.

"The merchandising interest in *Doctor Who* is unusual, but that is mainly because on most shows there is a limit to what you can produce. A phenomenal success is *All Creatures Great and Small,* but apart from the occasional tea towel and a few books, there is no other merchandising – they can't really do inflatable cows you can put your arm up! On this show, because of its wide audience, and the fact that some of its audience is young, there's an ability to provide a platform for all sorts of merchandising."

Other producers seldom seem to become to involved with the merchandising aspects of their programmes, or indeed with their promotion abroad.

"Quite often, what happens is that a hugely successful show in the home market, which may run for three series, later on becomes a highly successful show abroad. By that time, the producer of the original three series may have left the Corporation, in which case it falls to Enterprises to capitalise as much as possible on that product. Because I've been here a long time, it has enabled a kind of continuity to be maintained with Enterprises, whereas on other shows the people have disappeared."

A recent and popular branch of merchandising, is the release of past

Medieval-styled soldiers advance in *Battlefield.* Photo: Stuart Hill.

Sylvester McCoy plays it mean and moody in *The Curse of Fenric.* Photo: Mark Wyman.

Doctor Who stories on the BBC Video label. Does John liaise with BBC Enterprises when they decide the serials which are to be released?

"I used to have occasional working lunches with them, but of late they've been doing their own selections. I remember advising them not to release *The Five Doctors* in 1985. I felt sure that it wouldn't sell, because it had only been transmitted in 1983, and had a repeat in 1984, but it sold equally well! That proved how well they understood the home video market. It's fascinating to me that it doesn't matter how old a story is, or how recent it is, or how many repeats it's had, it still sells roughly the same."

When asked what Peter Davison story he thought would be successful if released, John had no hesitation in replying:

"*Earthshock*. It has Cybermen, which is good for marketing, a good script by Eric Saward, and it was well directed by Peter Grimwade. That would be a good one."

THE STAGE PLAY

Considering John's past associations with the theatre (he has written and directed several pantomimes), it comes

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as no surprise to learn that he was originally due to direct the latest *Doctor Who* stage play, *The Ultimate Adventure*.

"I would have dearly liked to direct it, as I do love the theatre, but they put the dates back to when we were just about to begin rehearsals for the new television series. For me, the chance to work in the theatre is like my annual fix, because the demands and techniques of the medium are so different. So when I return to *Doctor Who,* I feel doubly refreshed!

"Mark Furness (the producer of the play) then asked me if I would be creative consultant for the play, which I thoroughly enjoyed. It was rather marvellous *not* to do it, and just to be consulted. Basically this meant I made comments on the script, helped with the casting and went to most of the rehearsals at the Wimbledon Theatre (the play's first venue). It's a rather ambitious project and I'm very pleased at its success. I saw it again last Friday with Colin Baker. All the actors who've played the Doctor have done it differently and put in something of their own, and it's a very different show with Colin. I enjoyed both actors' portrayals very much indeed."

MOVING ON?

After a decade as Producer of *Doctor Who,* John now intends to leave. "It is time that somebody else came in and took it into the Nineties. I don't feel stale, but after ten years, you learn an awful lot of short cuts and how to cope with things. In some ways, the challenge goes out of it and, on a purely selfish level, I need something which gives me a tremendous challenge – something brand new, something very, very different. After all, ten years is a large chunk out of your life. It's way past time that somebody fresh came in and took it off in a different direction."

Looking back over that past decade, what aims had John had when he took *Doctor Who* into the Eighties?

"I think you really have to look at the expectations of an audience. The late Seventies and early Eighties, and indeed the late Eighties, have seen a level of sophistication in television and the movies which no one could have foreseen. Children particularly now, possibly due to the advent of computer games and so on, have very high expectations of television programmes in our genre. My idea was simply not to attempt to compete with the likes of *Star Wars,* but to use the resources that were available to us to the best possible effect. In that way, we would appear to be moving with the times."

John also has strong feelings about the pacing of the shows he has produced. "I hesitate to say this, because I know what some people say about my opinions, but what happened in some – and I would emphasise not *all* – of the older episodes was very minimal. There were a lot of very long scenes, a lot of exposition, and not a lot of action or plot development. I like episodes sharply cut, with a strong narrative drive. The optimum length for a *Doctor Who* episode is now twenty-four minutes and fifteen seconds, and once you take away the titles, you have about twenty-two minutes to play with. So you really want to get on with a whole lot of story development – not just to hold the attention of the audience, but to make what you are handing them more substantial."

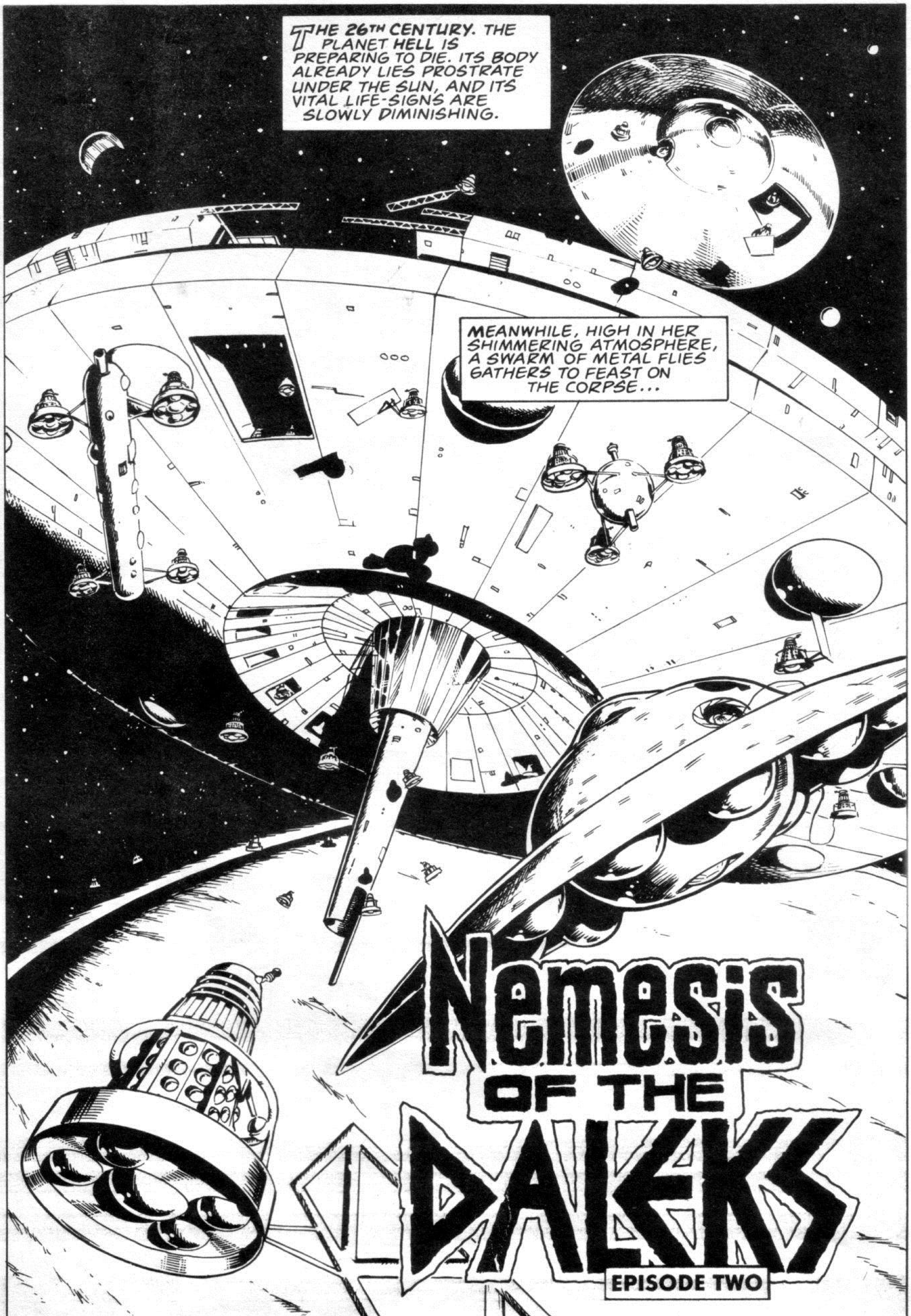
John leaves *Doctor Who* with no regrets, but he would not like to lose all connection with the programme. "For me it has been a hugely enjoyable experience. It sounds rather corny when you say it's like a huge great family, but it really is – Colin Baker came to stay with me last Friday whilst he was in Brighton. It's a very closely-linked thing, and I wouldn't want to sever those links completely, because through the working environment of *Doctor Who* I've made some very good friends, and in the fan world as well.

"Also, I feel very privileged in a way, because this show deals with virtually every department of BBC Enterprises. I found my way around the industry all in one fell swoop. There are some producers who've been in the BBC for twenty years and have never really sussed out that whole Enterprises setup. Because of *Doctor Who's* involvement with records, books, merchandising, exhibitions, foreign sales and so on, I've learnt a great deal, and I feel I'm in a very strong position with regard to what I do next. I shall miss it most dreadfully, but it's time to move on to something new."

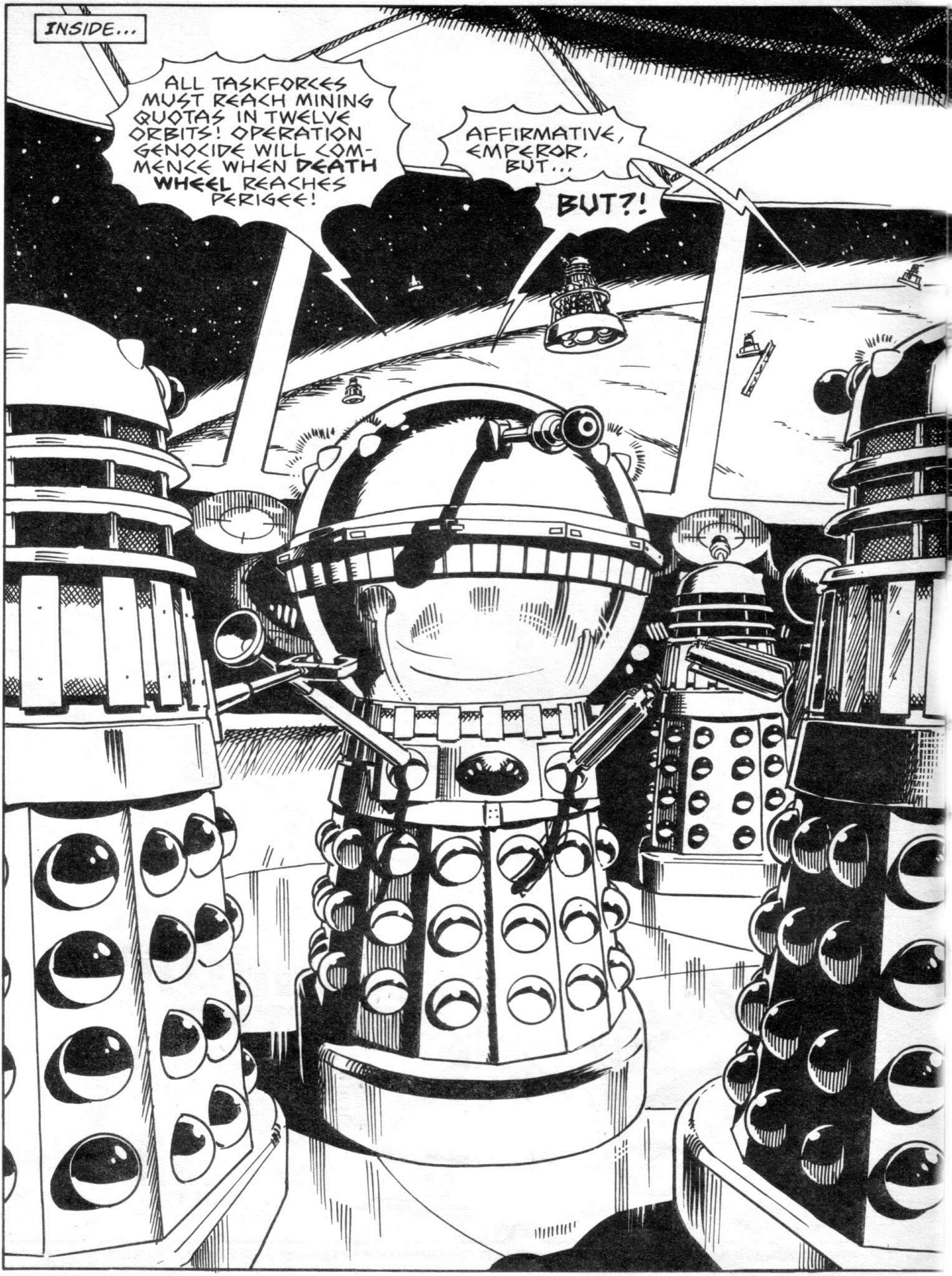
When questioned about these new projects, John is naturally cautious, as they are still in the planning stages. However, after a long association with *Doctor Who,* he has developed a keen understanding of the importance of promotion. "The minute any of these projects *is* definite, I'll be singing about it from the hill tops!"

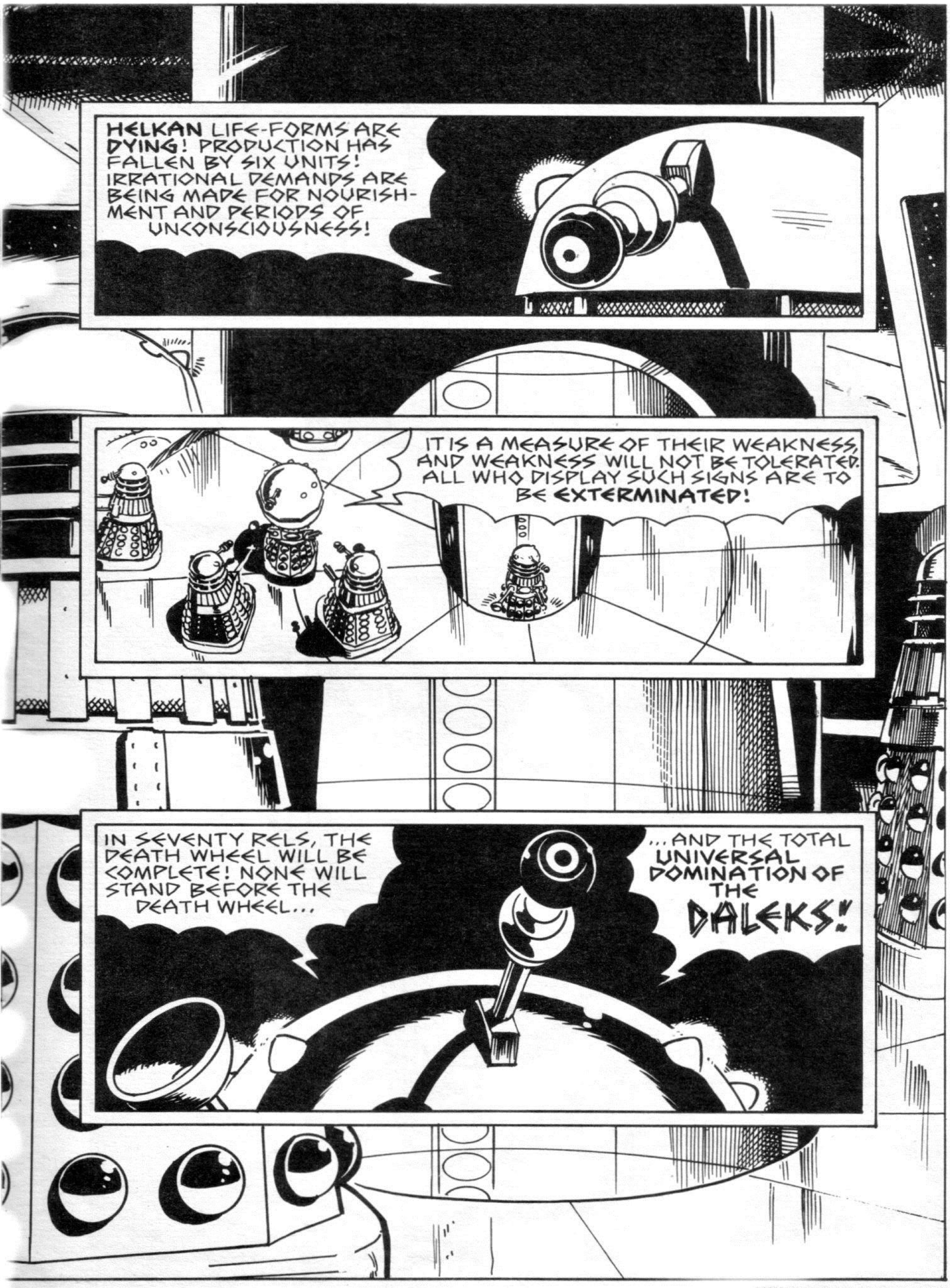
Interview written by David Auger and Stephen James Walker. Season 26 has begun transmission in the United Kingdom.

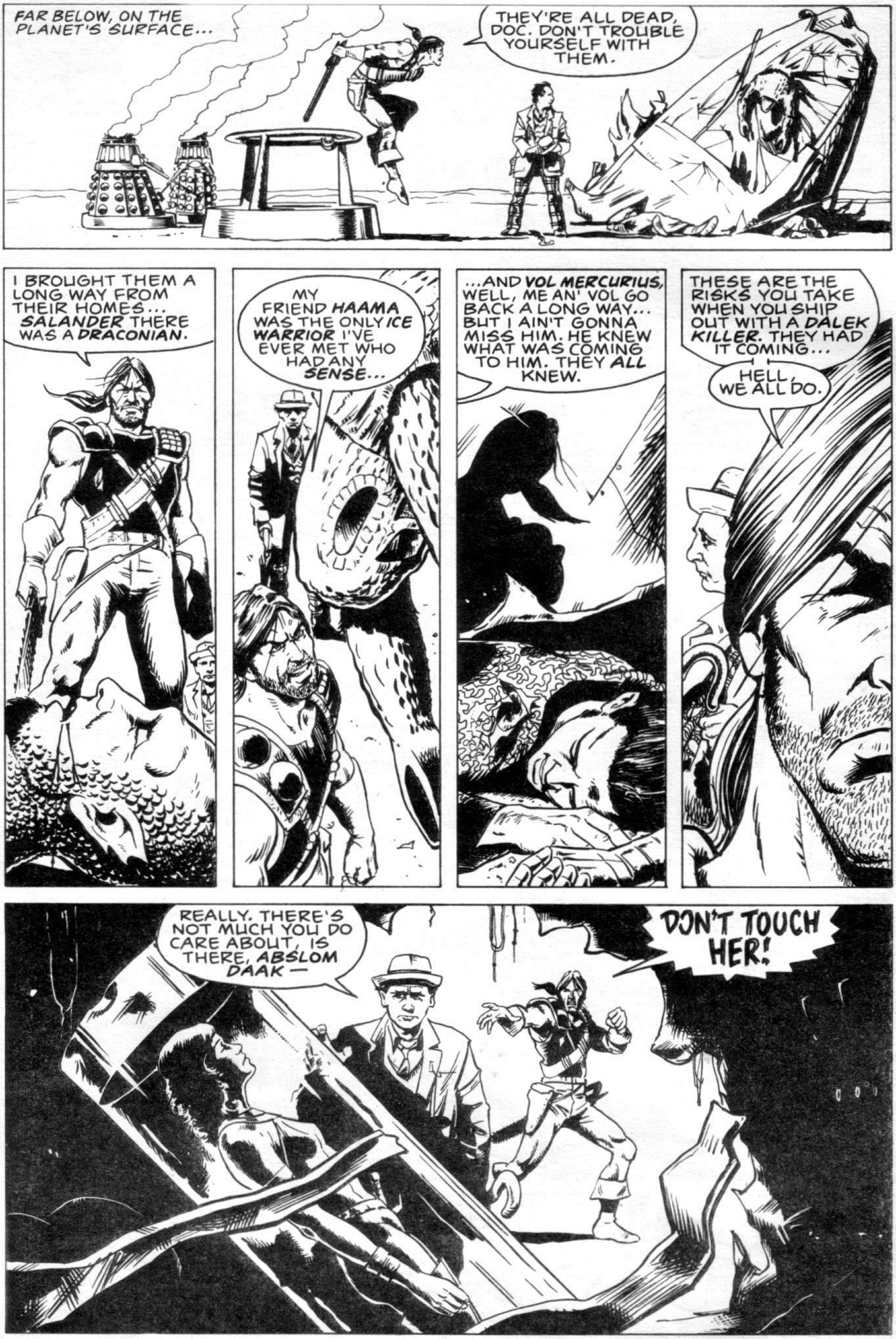
One of The Cat People from *Survival*.

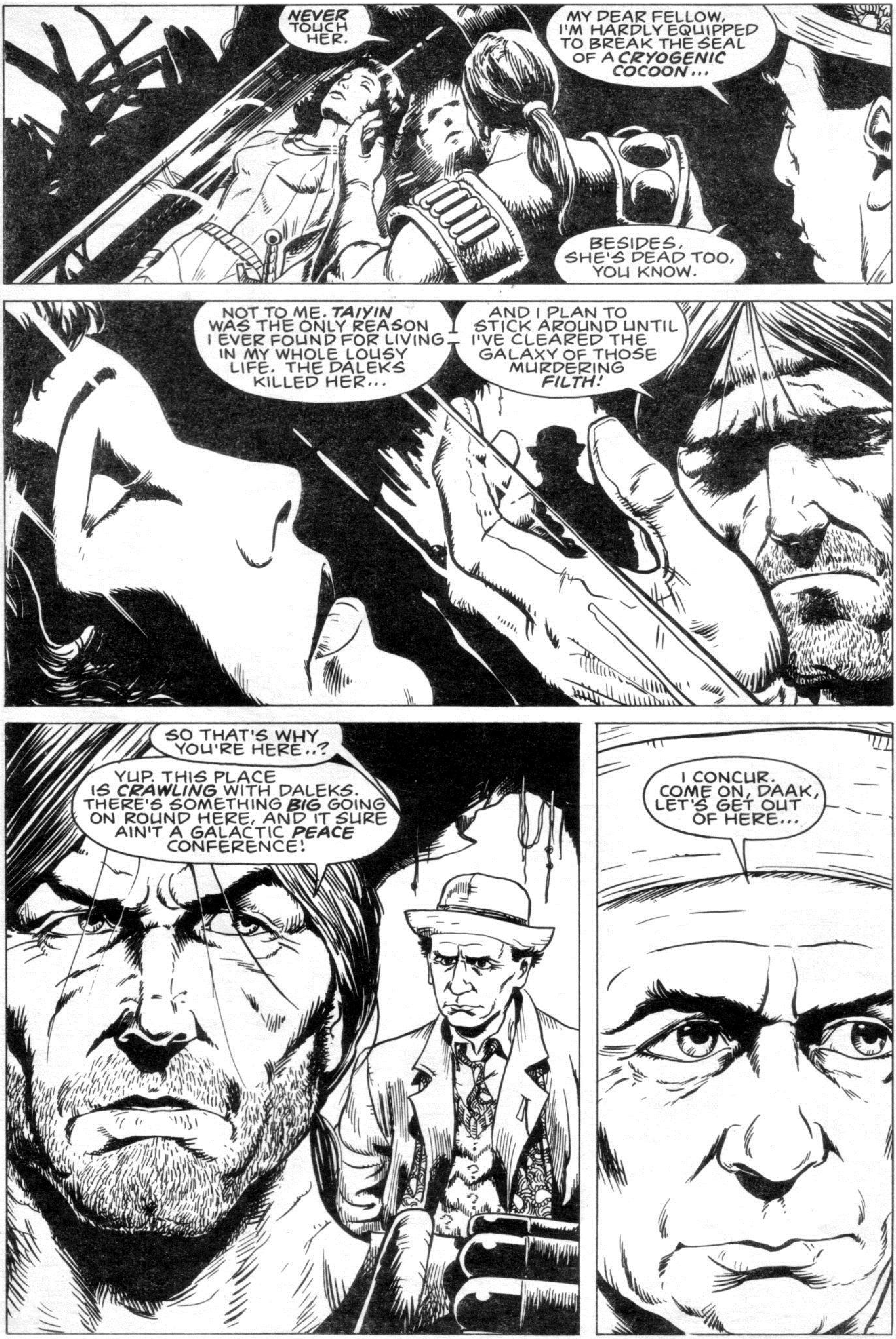

THE 26TH CENTURY. THE PLANET HELL IS PREPARING TO DIE. ITS BODY ALREADY LIES PROSTRATE UNDER THE SUN, AND ITS VITAL LIFE-SIGNS ARE SLOWLY DIMINISHING.
MEANWHILE, HIGH IN HER SHIMMERING ATMOSPHERE, A SWARM OF METAL FLIES GATHERS TO FEAST ON THE CORPSE...
Nemesis OF THE DALEKS
EPISODE TWO

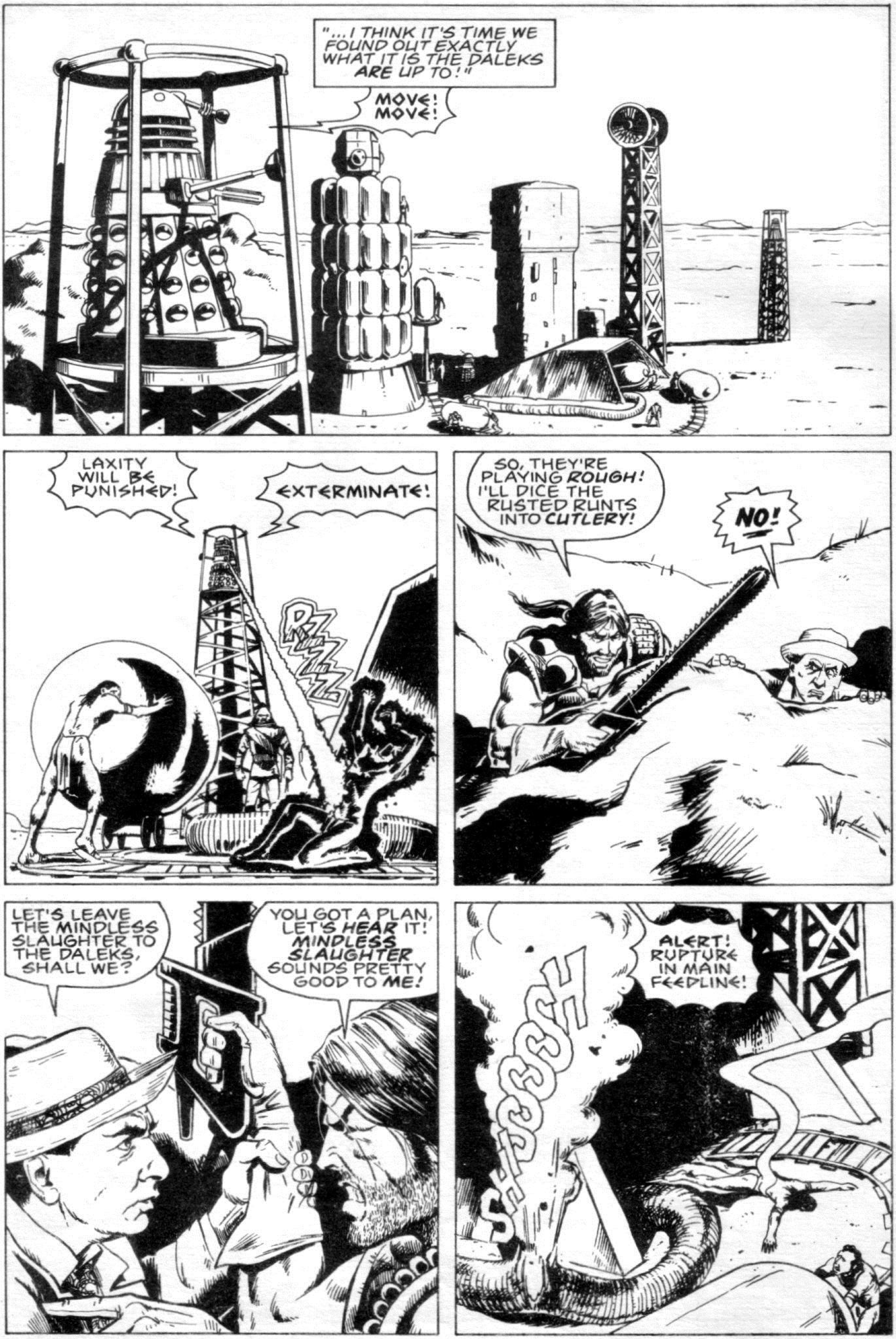
PLOT · RICHARD ALAN. **SCRIPT** · STEVE ALAN. **ART** · LEE SULLIVAN. **LETTERING** · ZED. **EDITOR** · RICHARD STARKINGS.

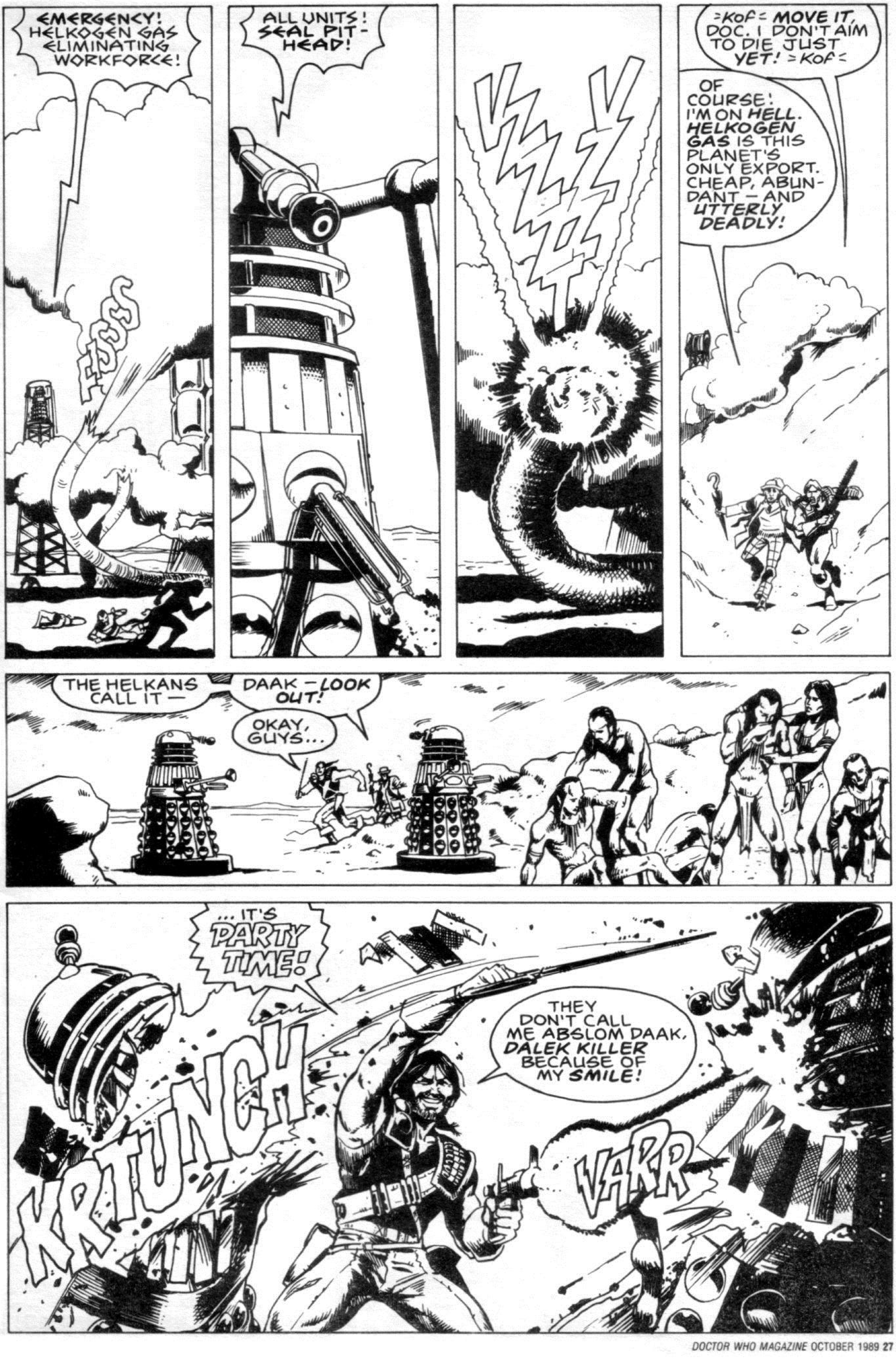

INSIDE...
ALL TASKFORCES MUST REACH MINING QUOTAS IN TWELVE ORBITS! OPERATION GENOCIDE WILL COMMENCE WHEN DEATH WHEEL REACHES PERIGEE!
AFFIRMATIVE, EMPEROR, BUT...
BUT?!

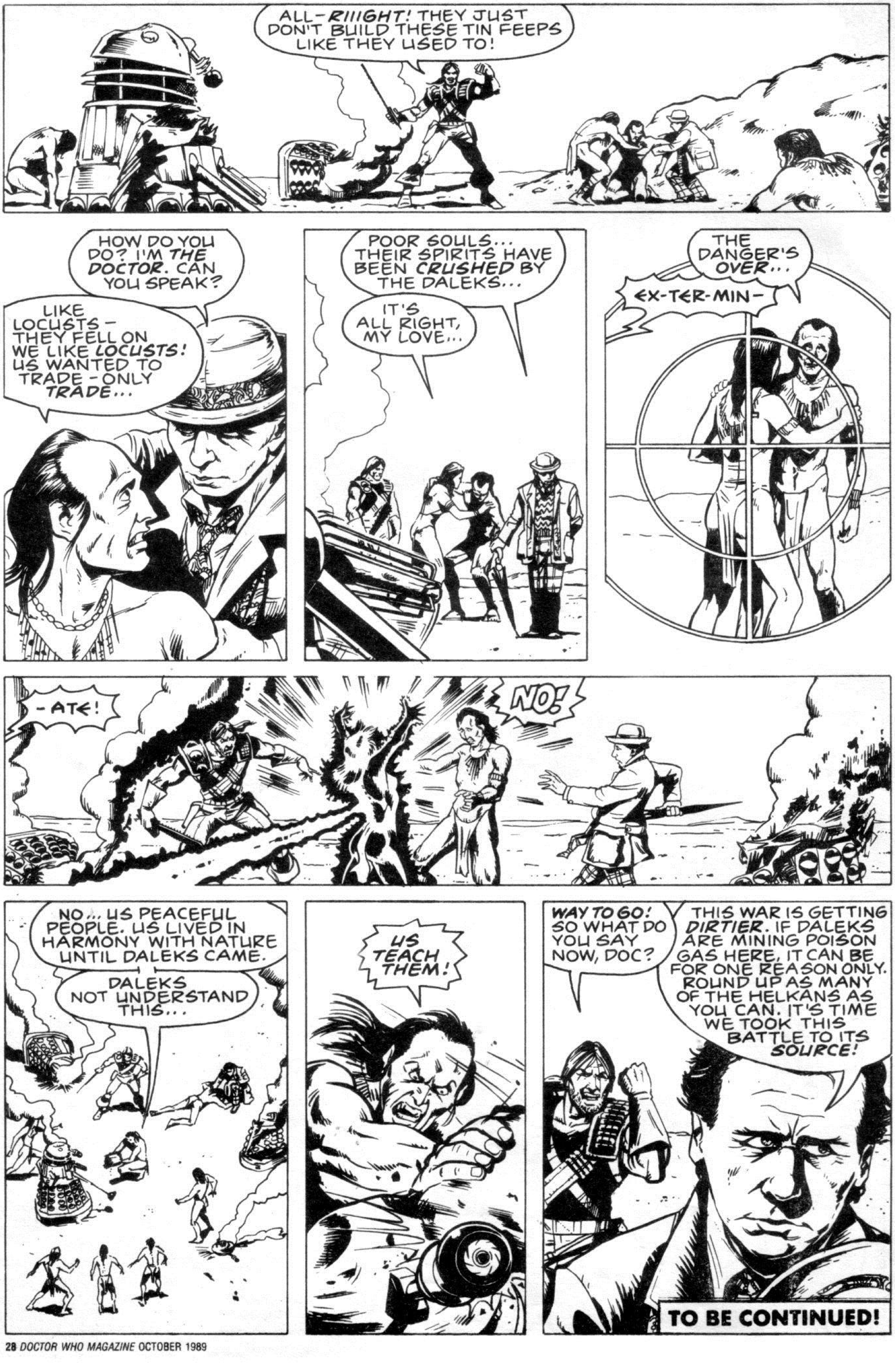

HELKAN LIFE-FORMS ARE DYING! PRODUCTION HAS FALLEN BY SIX UNITS! IRRATIONAL DEMANDS ARE BEING MADE FOR NOURISHMENT AND PERIODS OF UNCONSCIOUSNESS!
IT IS A MEASURE OF THEIR WEAKNESS, AND WEAKNESS WILL NOT BE TOLERATED. ALL WHO DISPLAY SUCH SIGNS ARE TO BE EXTERMINATED!
IN SEVENTY RELS, THE DEATH WHEEL WILL BE COMPLETE! NONE WILL STAND BEFORE THE DEATH WHEEL...
...AND THE TOTAL UNIVERSAL DOMINATION OF THE DALEKS!


FAR BELOW, ON THE PLANET'S SURFACE...
THEY'RE ALL DEAD, DOC. DON'T TROUBLE YOURSELF WITH THEM.
I BROUGHT THEM A LONG WAY FROM THEIR HOMES... SALANDER THERE WAS A DRACONIAN.
MY FRIEND HAAMA WAS THE ONLY ICE WARRIOR I'VE EVER MET WHO HAD ANY SENSE...
...AND VOL MERCURIUS, WELL, ME AN' VOL GO BACK A LONG WAY... BUT I AIN'T GONNA MISS HIM. HE KNEW WHAT WAS COMING TO HIM. THEY ALL KNEW.
THESE ARE THE RISKS YOU TAKE WHEN YOU SHIP OUT WITH A DALEK KILLER. THEY HAD IT COMING...
HELL, WE ALL DO.
REALLY. THERE'S NOT MUCH YOU DO CARE ABOUT, IS THERE, ABSLOM DAAK —
DON'T TOUCH HER!


NEVER TOUCH HER.
MY DEAR FELLOW, I'M HARDLY EQUIPPED TO BREAK THE SEAL OF A CRYOGENIC COCOON...
BESIDES, SHE'S DEAD TOO, YOU KNOW.
NOT TO ME. TAIYIN WAS THE ONLY REASON I EVER FOUND FOR LIVING IN MY WHOLE LOUSY LIFE. THE DALEKS KILLED HER...
AND I PLAN TO STICK AROUND UNTIL I'VE CLEARED THE GALAXY OF THOSE MURDERING FILTH!
SO THAT'S WHY YOU'RE HERE..?
YUP. THIS PLACE IS CRAWLING WITH DALEKS. THERE'S SOMETHING BIG GOING ON ROUND HERE, AND IT SURE AIN'T A GALACTIC PEACE CONFERENCE!
I CONCUR. COME ON, DAAK, LET'S GET OUT OF HERE...


"...I THINK IT'S TIME WE FOUND OUT EXACTLY WHAT IT IS THE DALEKS ARE UP TO!"
MOVE! MOVE!
LAXITY WILL BE PUNISHED!
EXTERMINATE!
RZZZZ
SO, THEY'RE PLAYING ROUGH! I'LL DICE THE RUSTED RUNTS INTO CUTLERY!
NO!
LET'S LEAVE THE MINDLESS SLAUGHTER TO THE DALEKS, SHALL WE?
YOU GOT A PLAN, LET'S HEAR IT! MINDLESS SLAUGHTER SOUNDS PRETTY GOOD TO ME!
DDD
ALERT! RUPTURE IN MAIN FEEDLINE!
SHSSSSH


EMERGENCY! HELKOGEN GAS ELIMINATING WORKFORCE!
FSSS
ALL UNITS! SEAL PIT-HEAD!
VZZZZT
=KOF= MOVE IT, DOC. I DON'T AIM TO DIE JUST YET! =KOF=
OF COURSE! I'M ON HELL. HELKOGEN GAS IS THIS PLANET'S ONLY EXPORT. CHEAP, ABUNDANT – AND UTTERLY DEADLY!
THE HELKANS CALL IT —
DAAK — LOOK OUT!
OKAY, GUYS...
... IT'S PARTY TIME!
THEY DON'T CALL ME ABSLOM DAAK, DALEK KILLER BECAUSE OF MY SMILE!
KRTUNCH
VARR


ALL-*RIIIGHT!* THEY JUST DON'T BUILD THESE TIN FEEPS LIKE THEY USED TO!
HOW DO YOU DO? I'M *THE DOCTOR*. CAN YOU SPEAK?
LIKE LOCUSTS – THEY FELL ON WE LIKE *LOCUSTS!* US WANTED TO TRADE – ONLY *TRADE*...
POOR SOULS... THEIR SPIRITS HAVE BEEN *CRUSHED* BY THE DALEKS...
IT'S ALL RIGHT, MY LOVE...
THE DANGER'S *OVER*...
EX-TER-MIN-
-ATE!
NO!
NO... US PEACEFUL PEOPLE. US LIVED IN HARMONY WITH NATURE UNTIL DALEKS CAME.
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YOU ON WHO

Write to: *You* on Who, Doctor Who Magazine, Arundel House, 13/15 Arundel Street, London WC2R 3DX. We read ALL your letters, even if we can't print them all! Due to the volume of mail received we simply CANNOT make personal replies, and letters may be edited. Full addresses are printed only where requested.

Our thanks to all those readers who submitted information for our Location Guide so far – we have had a reasonable response but are still on the look-out for more information. Don't assume we already know it, the Panotropic Net doesn't seem to be plugged into the office Amstrad. On with your comments . . .

SURPRISED!

I was rather surprised to see myself listed as a contributor to your "Dalek Chronology" article, since none of my ideas were used. In my opinion, the whole idea of trying to construct a single coherent Dalek history is pointless.

Consider – The Daleks have time travel. They have no qualms about changing their own history. In fact, from *Day of the Daleks*, we know that they have rewritten their history to their advantage. In the process, perhaps they set up the contradictions between stories such as *The Daleks* and *Genesis of the Daleks*.

Perhaps the simplest way to straighten out the Dalek continuity is to assign all the stories up to and including *Evil of the Daleks* to one time-line, and all the stories since to a Dalek-modified one. Besides explaining the different stories about the creation of the Daleks, it also separates their two different "final destructions". *Remembrance* can take its place after *Revelation of the Daleks* at the end of the Dalek history (where Ben Aaronovitch intended it to be). There's no need for clones, false Emperors, or any other contrived twists; we can simply assume a civil war (as hinted in *Revelation*) which Davros and the Daleks he modified won.

Jonathan Blum,
Rockville,
USA.

HELP

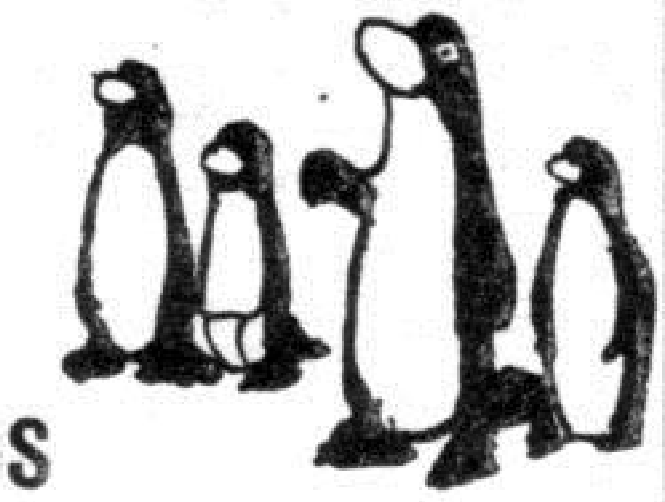
I need your help please. I have a young godson in Australia who is a real follower of *Doctor Who.* He and his younger brother produce a *Doctor Who* magazine which goes out to all the fans of "The Doctor" over there. My godson has written to ask me to find out about all the followers over here.

The only way I can think to do this is to ask all you *Doctor Who* admirers (of which I am one) to write to me telling me briefly the following:

When did you first start watching *Doctor Who?*
Who is your favourite Doctor?
What is the attraction of this programme?
Who is your favourite Baddie?

Thank you. Any other information would be very useful. Any names, addresses etc. will of course be kept strictly confidential.

Sheila M. Padwick,
65, Oak Mead,
Farncombe,
Godalming, Surrey
GU7 3RQ.



KUDOS

Kudos to you for your fantastic graphic novel, *Doctor Who – Voyager.* Not since *Elfquest* have I felt so elated after reading a graphic novel. The artwork was absolutely beautiful (does John Ridgway illustrate any other comics?). He did an excellent job of capturing Colin Baker's handsome features on paper. Frobisher, Astrolabus and the Voyager were also wonderfully done. Compliments also to Gina Hart for her superb colouring job (the Doctor's coat must've been murder!)

The stories were all wonderful, but *Voyager* was a masterpiece. I have always loved stories of the sea, and the dream sequences really sent a chill up my spine. The best way to read this book is to be sitting up in bed and having appropriate background music on (I suggest Kansas' 1977 album *Point of Know Return*).

My only regret is that the tv show's budget is so small that they can't possibly do stories like these. If they could've, maybe they wouldn't have put Colin Baker on hold for so long!

I hope to see more *Doctor Who* graphic novels in the near future. And if the good Doctor is ever in need of a companion, he's more than welcome to VWORP down here to Phoenix and pick me up!

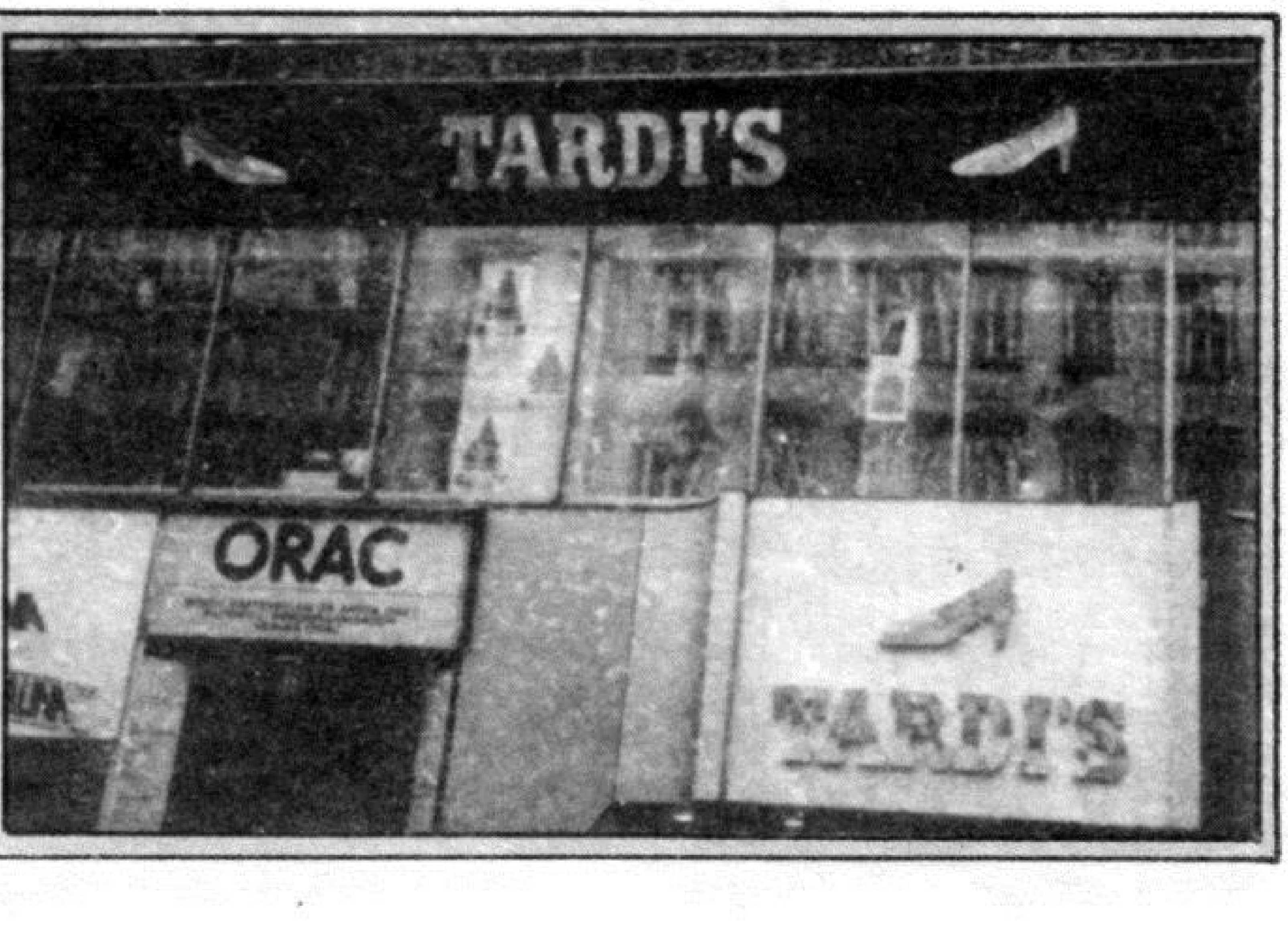
Christine Sargent,
Phoenix,
USA.

John has recently completed The Agent *for Marvel US and will be drawing a three-part story for* **DWM**, *beginning in* **Issue 156.**

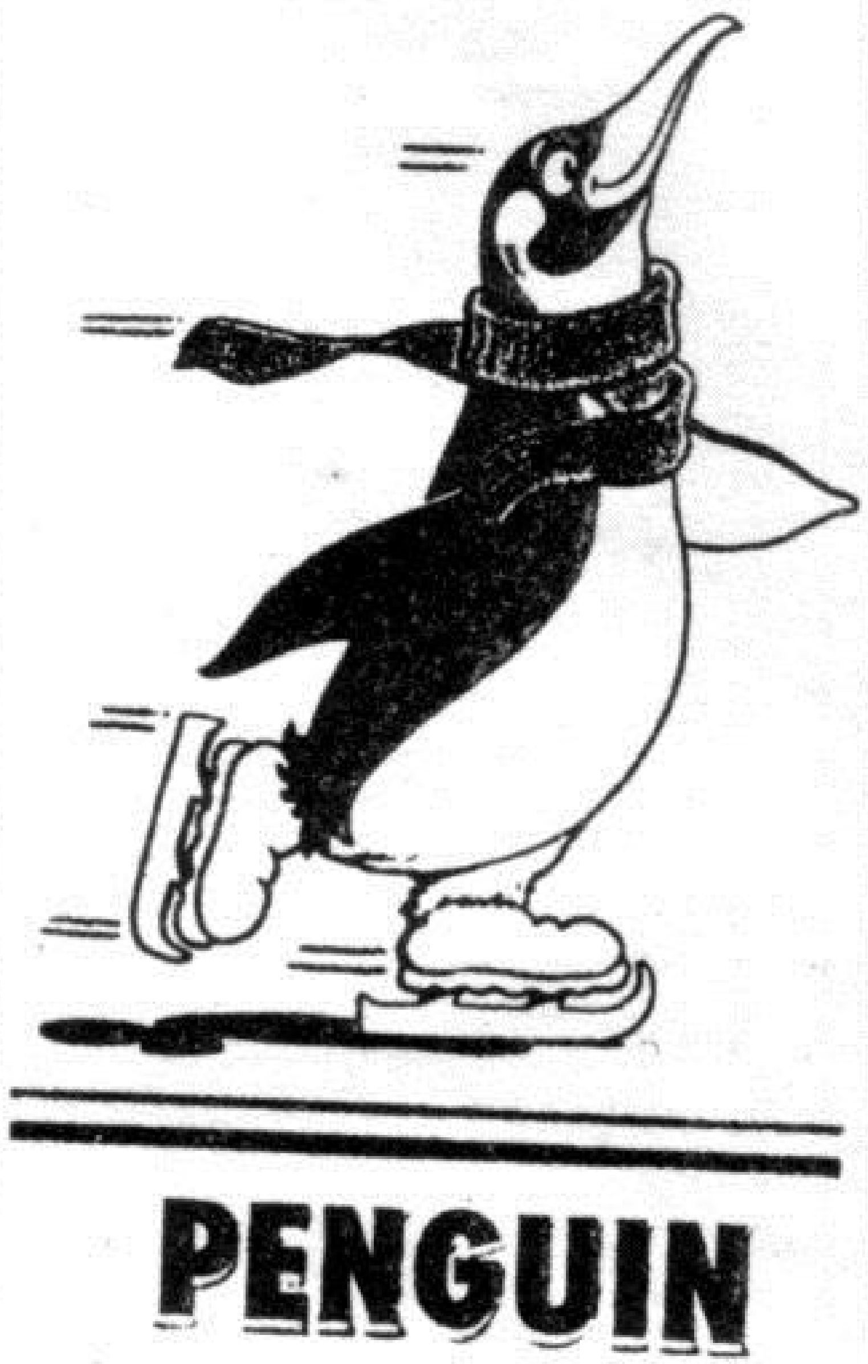
OH, VIENNA . . .

Enclosed is a photograph I recently took in Vienna which proves that the Doctor has finally got the Chameleon Circuit working properly. As you can see the TARDIS is now disguised as a shoe shop. In getting the circuit functioning again it looks as though the *Blake's Seven* Computer may have had a role to play, judging by the shop next door . . .

Graham Knight,
Birmingham



MORE FROM THE SILLY SEASON



The big secret is out! I've discovered what Frobisher's new job is! What a poser!

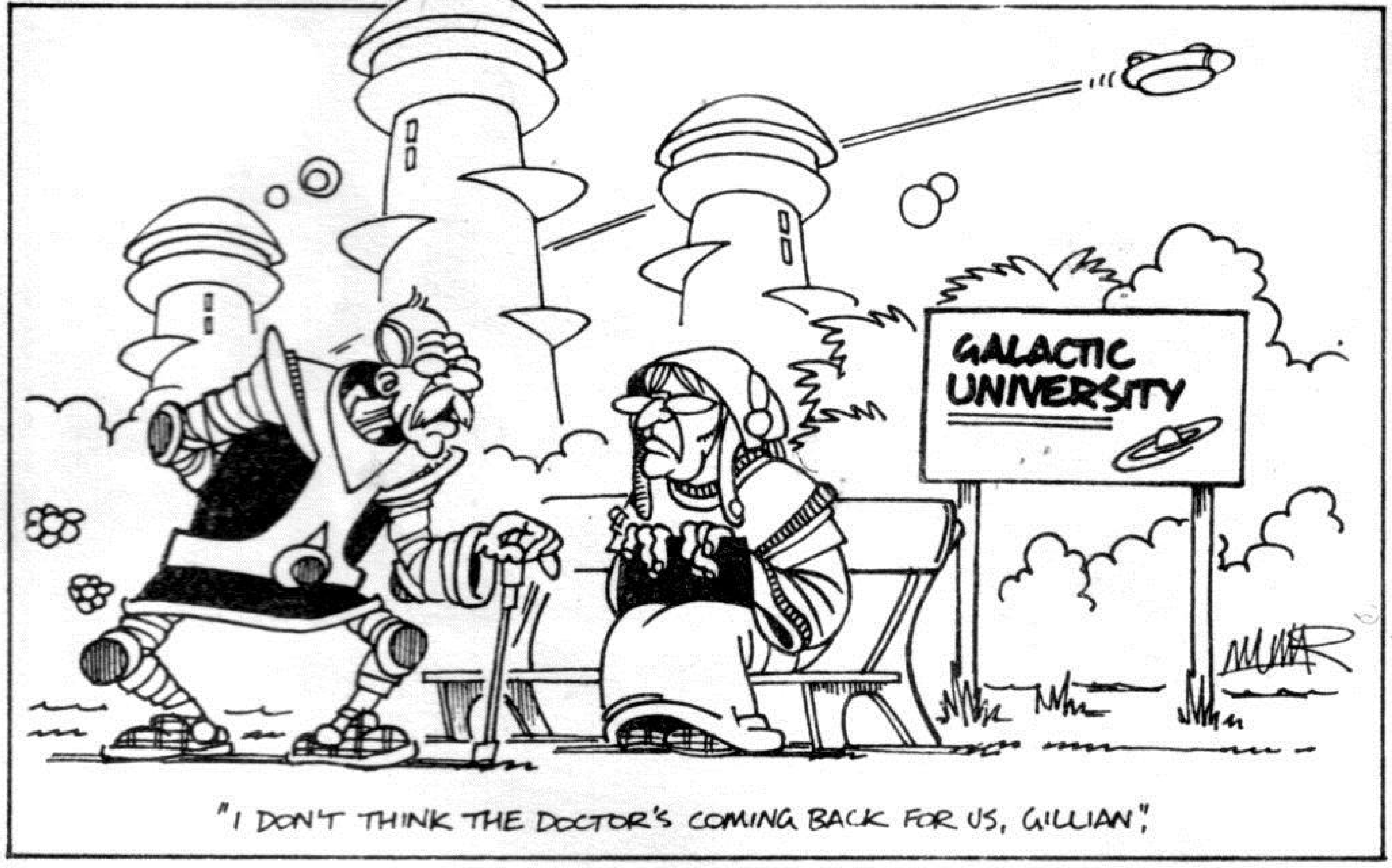
Justin Tomas,
Dumfries

THE EYES HAVE IT COMPETITION

We had a huge response to our "The Eyes Have it Competition" in **Issue 147** of **DWM.** The correct answers to our eye teaser were 1(b) (Roger Delgado), 2(c) (John Levene), 3(a) (Nicholas Courtney) and the fourth set of eyes belonged to Jon Pertwee. The winners will receive copies of the latest Star *Doctor Who* classics, donated by Target Books.

These are the winners: Robert Alexander, Fareham; Ahsan Ali, Basildon; Chris Ayers, Minneapols; C. Barbour, Fife; Matt Boggs, Brook Park; David Burnett, Fife; Steven Burnett, Cardiff; Mr E.M. Coleman, Dagenham; John Collins, Reading; A.S. Dearman, Chelmsford; Jeff Dewey, Kensey; Sean Duffey, Hagerstown; Jon Dunckley, Pinner; Daniel O'Dwyer, Melbourne; Noele Eastwood, Alwoodley; Wayne Farrell, Westbury; James L. Giordano, Elmita; Thomas Gordon, Brixham; Mark Griffiths, Aylesbury; Miss Erin P. Harrass, Milwaukee; Andrew M. Hall, Houghton Le Spring; Jeffrey Hare, Lisburn; J. Hill, Edinburgh;

Nick's View



"I DON'T THINK THE DOCTOR'S COMING BACK FOR US, GILLIAN."

Deborah Hileman, Auburn; N. Kendrick, Liverpool; Marc Leedham, Ellesmere Port; Philip Legard, Harrogate; Stephen Lee, Arreton; Thomas Lenaghan, Whithorn; Manus McDaid, Straban; David Moore, Wednesfield; Andrew Morris, Witherwack; David Nevue, Portland; Adrian Pauley, Birmingham; Geraint Pickard, Pontypridd; Ben Ricketts, Kings Lynn; James Robinson, Alberta; Ross Ruediger, San Antonio; Scott Schmeer, Rochester; David Setters, St. Peter Port; Raymond Sowaya, Yukon; Laurence Sutcliffe, Reading; Ronald Terentieff, Stratford; Kari Tompkins, Seattle; David Tubbenham, Ipswich; Zachary Tyler, Hallowell; Guy Wainer, Bath; Mark Walker, Derby; Gordon Wilson, Newmilns; and Christine Wong, Winnipeg.

CYBER COMPETITION WINNERS

Another scorcher of an entry to our Cyber Tape competition, run in **Issue 148.** The answers were 1) *Tomb of the Cybermen;* 2) Sugar and 3) Kroton. The winners will receive a copy of David Banks' first Cybermen "Archives" Tape.

The winners were: Mr Leslie Bray, Caergwrle, Nr Wrexham, Clwyd; Mr Karl Butcher, Thundersley, Essex; Stephen Corfield, Linthorpe, Middlesbrough; Mr. A. Darbyshire, Wigan; Matthew Fowle, Ramsgate, Kent; Matthew Hodges, Newent; James Paul, Peterborough; Barry Piggott, Failsworth, Manchester; James Potter, Harwich, Essex; K. Clennel-White, Ilfracombe, North Devon.

DAPOL MODEL WINNERS

Issue 149, Dapol Competition Winners: the answers were a) *Time and the Rani* b) Group Captain Gilmore and c) Brian Hayles. The winners of the four special packages of one Doctor, Mel, Cyberman and Dalek were: Richard Burnell, Leeds; Michael J.Preece, Birmingham; David C. Redknap, Kallaroo, Western Australia; and Tristan Stopps, Great Yarmouth.

The following won individual Dapol Daleks: Oliver Barret-Evans, Dyfed, West Wales; Nick Floy, Phoenixville, USA; Barry H. Greenleaf, Jacksonville, USA; S.R. Moxon, Tonbridge; Alex Richards, Little Chalfont; and Daniel Wilson, Lewes.

DATA COILS

This changes from **Issue 154,** see next page for details. We will try to incorporate Data Coils already received into the new format. Happiness will prevail . . .

ELAINE BULL 5, Clyfford Road, Ruislip Gardens, Middlesex HA4 6PU. 22, female, would like to hear (by letter or audio tape) from anyone, anywhere – this side of Metebelis 3 – who is interested in anything to do with *Doctor Who.*

JOSEPH COKER IV PO Box F, Morgan City, Mississippi USA 38946. 16, seeks 15-18-year-old in London.

FROBISHER still seeks correspondence, especially delightful 18-year-old chocolate pilchard-eating female whose letter he ate by mistake. 'I know how Opus feels,' he writes, mournfully.

YOUNG FROOD 324 Manchester Road, Crosspool, Sheffield, S10 5DQ. 17, seeks sporadic correspondence with any sex, any country, also likes Adams and Einstein.

AD-INVA 5 Cedar Gardens, Kinver, Near Stourbridge, West Midlands DY7 6BW. Likes all British SF and Trek films, role-playing and anything with Atari written on it.

CLUBS

***Doctor Who* Appreciation Society** PO Box 519, London SW17 8BU.

Manchester Local Group Contact Steve Lyons, 29 Denstone Road, Salford M6 7ER.

Australasia: The Australasian Fan Club PO Box 148 Gladesville NSW 211 Australia. Dues $6 per year (for NZ members $A7 per year) entitles members to 8 issues of Data Extract, the club newsletter, sent every 6 weeks plus competitions, information service and more.

United States: Friends of the Doctor PO Box 943, Conshocken, PA 19428 USA $5 supporting membership for US fans, includes quarterly newsletter.

GET IT IN BEFORE THEY EXTERMINATE US DEPT.

Shangri-La Convention, 21st October, 1989, Post House Hotel, Reading. Registration costs £9.00, supporting £3.00. Details, Shangri-La, 36 Wyndham Road, Salisbury, Wiltshire. Enclose s.a.e. with enquiry.

ADDITIONAL INPUT

Issue 151, Location Guide: *The Curse of Fenric* had location work recorded at Lulworth Cove in April, 1989 and *Survival* also had location work recorded at Warmwell Quarry. Both locations are in Dorset.

Issue 151, The Fall Guys: Havoc last worked on *Doctor Who* as a company for *The Sea Devils.* Terry Walsh then became the regular stunt and fight arranger on the show. Barry Letts was unable to continue using Havoc on grounds of cost. The photo credited to *The Mind of Evil* in the same article should have been attributed to *The Sea Devils.*

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THE ULTIMATE EVIL

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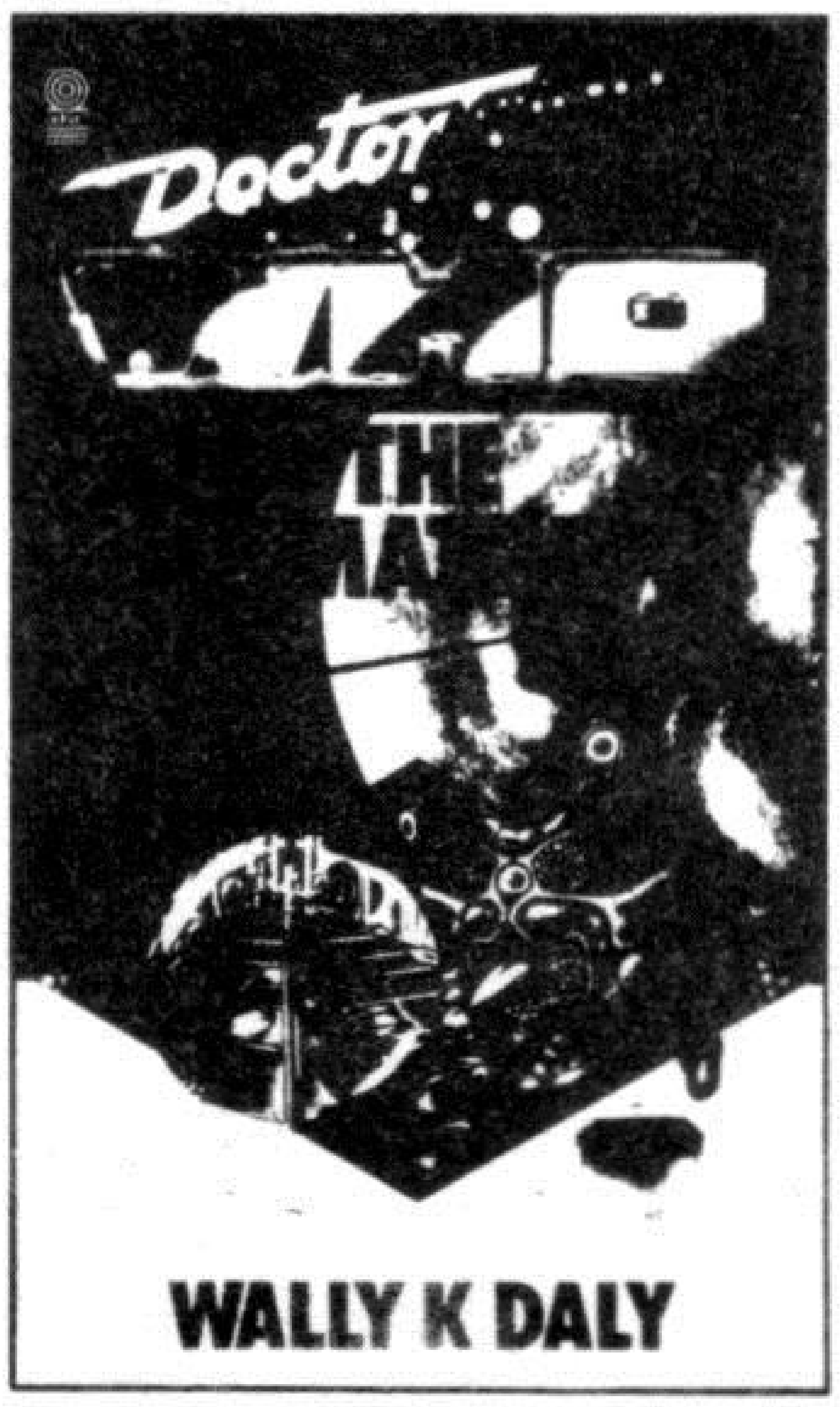

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NEXT ISSUE: Next month sees a new format for *Doctor Who Magazine*, adding four regular extra colour pages (more photographs!) plus a special free poster of Tom Baker and the Sontarans to celebrate our Tenth Anniversary. This also features interviews with Sylvester McCoy, Sophie Aldred, and would-be *Who* script writer Wally K. Daly, plus our usual blend of regular features, news and comment. Don't forget *Nemesis of the Daleks* either, as this action-packed strip reaches its penultimate episode . . . that's all in Issue 154, on sale 12th October, price £1.50.

DON'T MISS our Tenth Anniversary Special, featuring interviews with Doctor Colin Baker, Producer Innes Lloyd, Director Tim Coombe, Companion/Brigadier Nicholas Courtney, plus a look back at ten years of the Magazine, a special feature on the Sontarans, a complete *Black Orchid* archive and four all-new pieces of full page art from Dave Gibbons, Mick Austin, John Ridgway and Lee Sullivan, each drawing the Doctor with whom they're most associated. The Anniversary Special goes on sale on 19th October, price £2.50.

DATA COILS

From **Issue 154**, Data Coils will be *Doctor Who Magazine's own* special Classified page for readers, which will enable you to list your personal entry, club or convention. If you want to put something into this new page, a single entry costs 90p a word and will appear under the Personal, Event or Club heading. Multiple entries (i.e. an entry appearing in more than one issue) will be placed at 10% discount. If you don't want to list your address, box numbers cost £5.00 each – replies will be forwarded weekly. Prices include V.A.T.

The change will mean you can be sure that your entry will appear, rather than be 'first out of the bag' as is the case with club and Data Coils at present, because of space.

Send your entries using the form below, together with the appropriate payment, to Julie Hughes, **DWM Data Coils**, Arundel House, 13/15 Arundel Street, London WC2R 3DX. Cheques/postal orders or International Money Orders only, made payable to **Marvel Comics Ltd.**

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THE DALEK FACTORY

Photo Julian Vince

It could have been Totter's Lane or the Auto Plastics plant from *Spearhead from Space,* or any one of the industrial sites used for *Doctor Who* locations over the years. From an American-style suburban sprawl to a quiet side street, through the gate in a chain-link fence, at the end of a long driveway: Dapol Model Railways. These nondescript manufacturing buildings were the perfect setting for a Dalek factory.

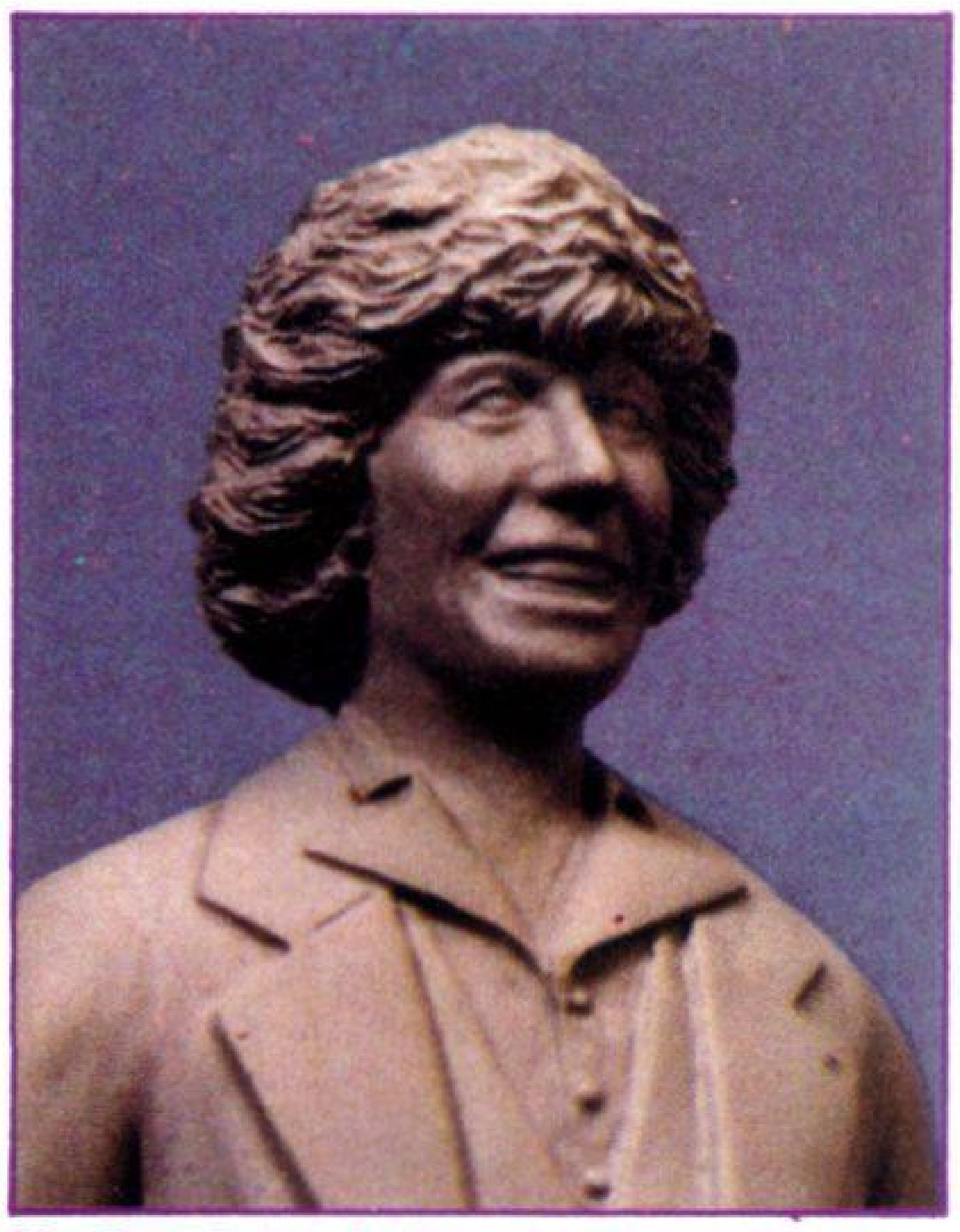
As a visiting American *Doctor Who* enthusiast and a collector of science-fiction toys, I had been looking forward to finding some *Who*viana to take home. For American fans and collectors, *Doctor Who* items are a bit exotic: even though many of us have seen the whole span of the series several times, very little merchandise has made its way across the Atlantic, and nothing at all from the early years. Palitoy talking Daleks and K-9s, fairly common in the UK, are rarities in the States, and command corresponding prices. But I never see the Marx bump-and-go Dalek, or the Codeg tin windup Dalek, or the robot from the first Tom Baker episodes, let alone the tiny Rollikin Daleks.

I had read of the Dalekmania of the Sixties and Seventies, but it took a visit to the *Doctor Who* merchandise collection of David Howe (writer of the **DWM,** Matrix Data Bank) for the extent of it to soak in. David showed me Daleks in every size, material, and flavour, along with TARDISes, Tom Baker dolls, bubble bath soap, bathroom tiles, and an Anti-Dalek Fluid Neutralizer ("water pistol" to you and me).

RAILWAY MADNESS

The chance to visit Dapol, the only company currently producing *Doctor Who* toys, was not to be passed up. On entering the combination shop and office, it was immediately apparent why the sign outside said "Model Railways." The middle of the room was occupied by nearly a hundred square feet of 00-gauge railway layout, while the right-hand wall was covered by dozens of samples of Dapol's model locomotives and rolling stock. At the far end, between the train layout and the service counter and next to boxes of Prince Charles and Princess Di figures, sat a glass case containing the 25th Anniversary *Doctor Who* playset: the TARDIS unfolded to form the backdrop for a console, Seventh Doctor, Mel, and an anachronistic K-9. For good measure, a pair of non-playset Daleks menaced the trio.

Peter Griffin was (properly, as sales director) enthusiastic about the *Doctor Who* line of products. As of mid-April, there remained available only 3000 of the 10,000 limited-run Anniversary sets, and they continued to sell briskly in the UK and even more so in the US, where Dapol USA has started to market and promote the toys.



The Tom Baker 4" figure pattern, prior to colouring etc.

I asked how the *Doctor Who* line had come to be produced. Dapol, Peter explained, was looking for a toy line based on a contemporary television series that would appeal to children without seeming tacky to their parents (here he named some Saturday cartoon shows that didn't qualify on the latter grounds). *Doctor Who* filled the bill, especially since many parents would have watched it when they were younger.

Peter himself remembers the first season of *Doctor Who,* especially the Daleks. While he was a bit too old to be frightened into watching from behind the sofa, he was mightily impressed by the negative shot special effect used for the Dalek guns. "You didn't just die, you were sort of turned inside-out."

FIRST RELEASES

Since customer recognition was important, Dapol chose for their first releases contemporary rather than "classic"

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The Cyberman test moulding and prototype standing at prototype six-sided TARDIS console. Photo: Russell Letson.

Assembling and packaging Daleks at the Dapol factory. Photo: Russell Letson.

Painting the Daleks. Photo: Russell Letson.

figures (K-9 excepted) – after all, the British have not been able to see all twenty-five years of the show in nearly continuous rebroadcast, as Americans have. The first release was the Anniversary set (TARDIS, console, Seventh Doctor, Mel, green K-9), followed by the first separate figure, a Tetrap. They managed to get the first Dalek (gold-on-white) out in time for the October, 1988 broadcast of *Remembrance of the Daleks,* followed by the gold-on-black, silver-on-black, and finally the classic blue-on-grey variants.

The success of *Doctor Who* generally and of *Remembrance* in particular have helped sales. Peter said that Dapol are selling all the Daleks they can make and they are bracing themselves for the return of the series. I asked Peter whether the Doctor's nastier enemies were popular items. "Oh yes," he said. "Monsters are what people mostly want." (Retailers certainly confirm the popularity of Daleks; several dealers told me that the creatures sell out as soon as they are displayed.)

NEW PROJECTS

The Doctor's enemies comprise an important part of Dapol's plans for the future. In David Boyle, the Managing Director's office I saw, between four-inch Royal Couple and Ronald Reagan figures (does Dapol know something about upcoming seasons that we don't?), prototypes for a Cyberman and an Ice Warrior as well as a Third Doctor (Jon Pertwee's features are immediately recognizable), and a 12" figure with Sylvester McCoy's head (a 12" figure is also planned for Tom Baker as the Fourth Doctor). The modelling on these, from which the production toolings will be made, was very fine, with small details accurately reproduced. I also saw the prototype six-sided console; the final version will have a digital clock in one of the computer screens. "After all," David said, "he's a Time Lord, isn't he?"

Four-inch figures of the Emperor Dalek and Davros (more monsters), Sophie Aldred as Ace, and the Fourth Doctor are also in preparation; further in the future are a Dalek spacecraft (a saucer battle tank that will hold four Daleks) and the "Bessie II" Whomobile, the Third Doctor's streamlined, air-cushion vehicle.

PRODUCTION PROBLEMS

Peter told me the story of the five-sided TARDIS console. In the absence of official blueprints, working from photos, Dapol proceeded from drawing up plans through two stages of tooling, only to have someone at BBC notice on the first test moulding that the model had five sides, rather than the six of the actual console.

Dapol went ahead with a minimum production run (10,000 units) for inclusion in the Anniversary set, but determined not to offer the console as a separate item until a new set of tools could be made up for a six-sided model. The number of five-siders produced influenced the decision to limit the Anniversary set to 10,000 – and adds one more factor to that becoming a collector's item in the (probably quite near) future. A similar problem with working from colour-shifted photos was responsible for the green K-9s.

David Boyle is determined not only that these toys will be accurate, but that their quality will be as high as that of Dapol model trains. Figures go through several stages of test-moulding before being approved for production. For example, the head of the Cyberman figure was too narrow and was adjusted before release, and the Ace and Davros figures were undergoing modification as well. Dapol have improved Dalek-painting techniques to get the difficult stripes and circles right – the next generation of Daleks will not only look more realistic, but will be designed for easier assembly and greater durability.

David was especially proud of the degree of detail on the prototype Cybermen and their sophisticated shoulder and arm joints, which allow them to strike realistic poses. His attitude was summed up by something he said several times: "If we can't do it better next run, we won't do it."

ASSEMBLY LINE!

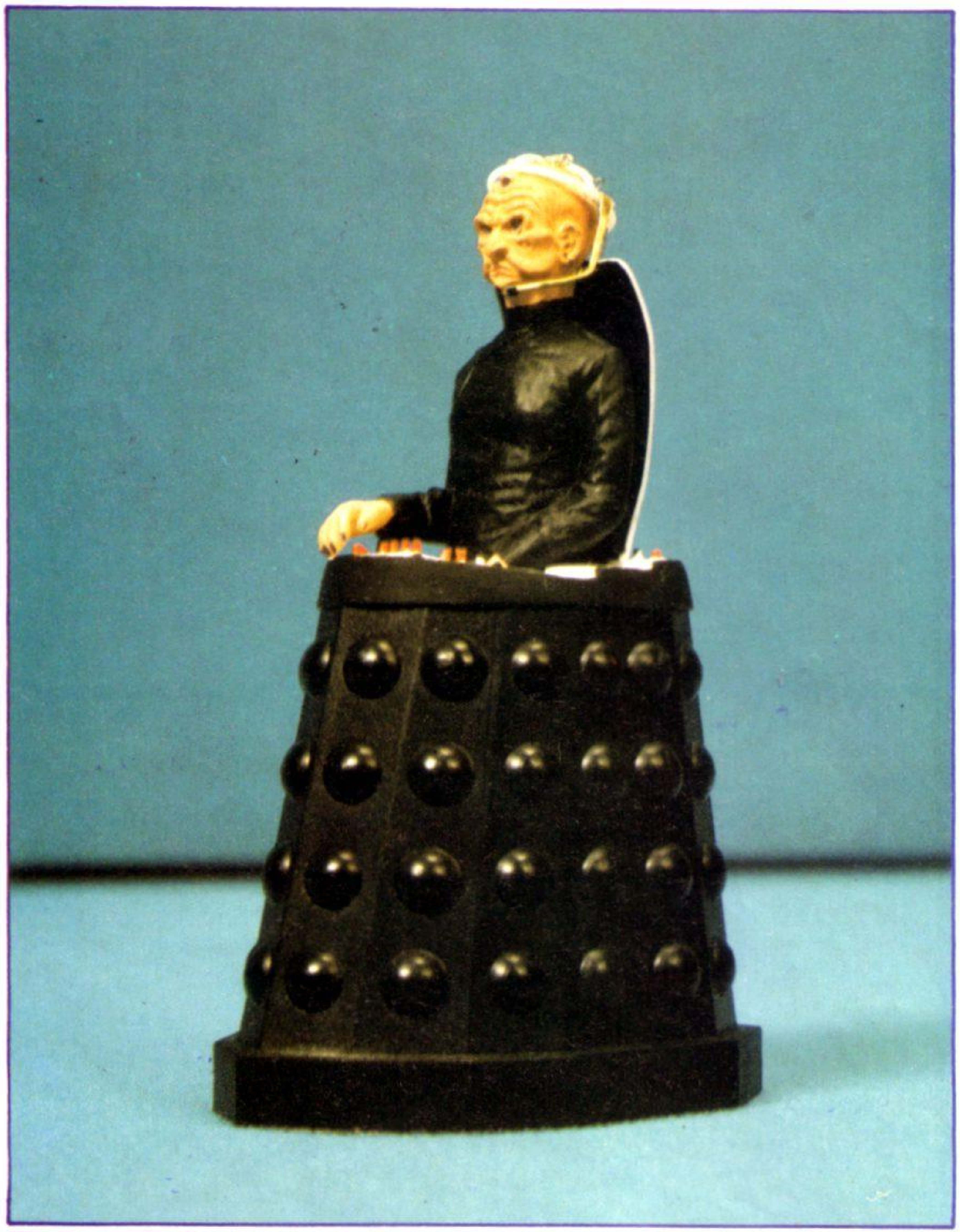
In the course of two visits I really did see a Dalek factory. On my first tour, injection-moulding machines were turning out Dalek bodies by the boxful, and on the next the same machines spat out domes, eyestalks, and the rest of Dalek anatomy. Then I watched the painting and finally the assembly and packaging: this last included the sight of hundreds of completed cyborgs sitting in egg-crate-like trays, an army awaiting shipment to unsuspecting toyshops all over Britain and America.

Back in David Boyle's office, the walls were lined not only with examples of the Dapol model railway products and current and future *Who*viana, but with dozens of plastic soldier and cowboy figures and other toys from the Louis Marx line, to which Dapol had acquired manufacturing rights and production tools. As I was ogling this treasure trove, David brought in a pair of familiar, gaudy boxes – the Palitoy talking Dalek and K-9.

David also showed me a 1978 catalogue photo of toys that to my knowledge never appeared in the United States – the yellow and red Marx Daleks. He then tantalized me with the news that Dapol are seriously considering reissuing them, though details are not settled yet.

With a half-dozen four-inch and a pair of twelve-inch figures and the new TARDIS console in various stages of production, plus plans for vehicles and possibly other characters down the road, Dapol will be a busy place for the next year or so. And this time I'm collecting everything *before* it becomes collectible. ◆

Article by Russell Letson, with thanks to David Boyle and Peter Griffin at Dapol. ***DWM*** *will continue to update readers on new releases.*



The first mould of the Davros 4" figure from Dapol.

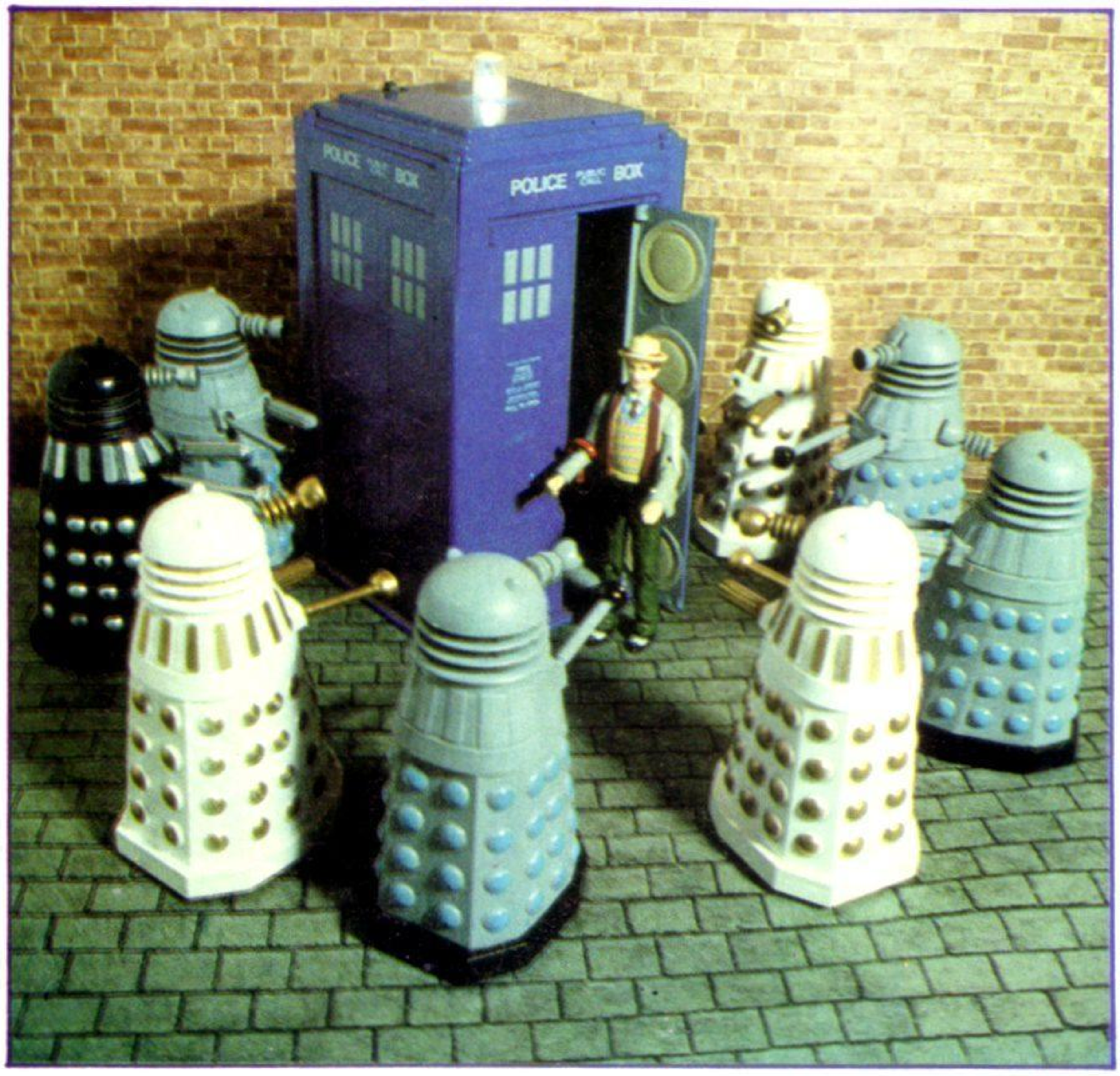


Photo: Julian Vince

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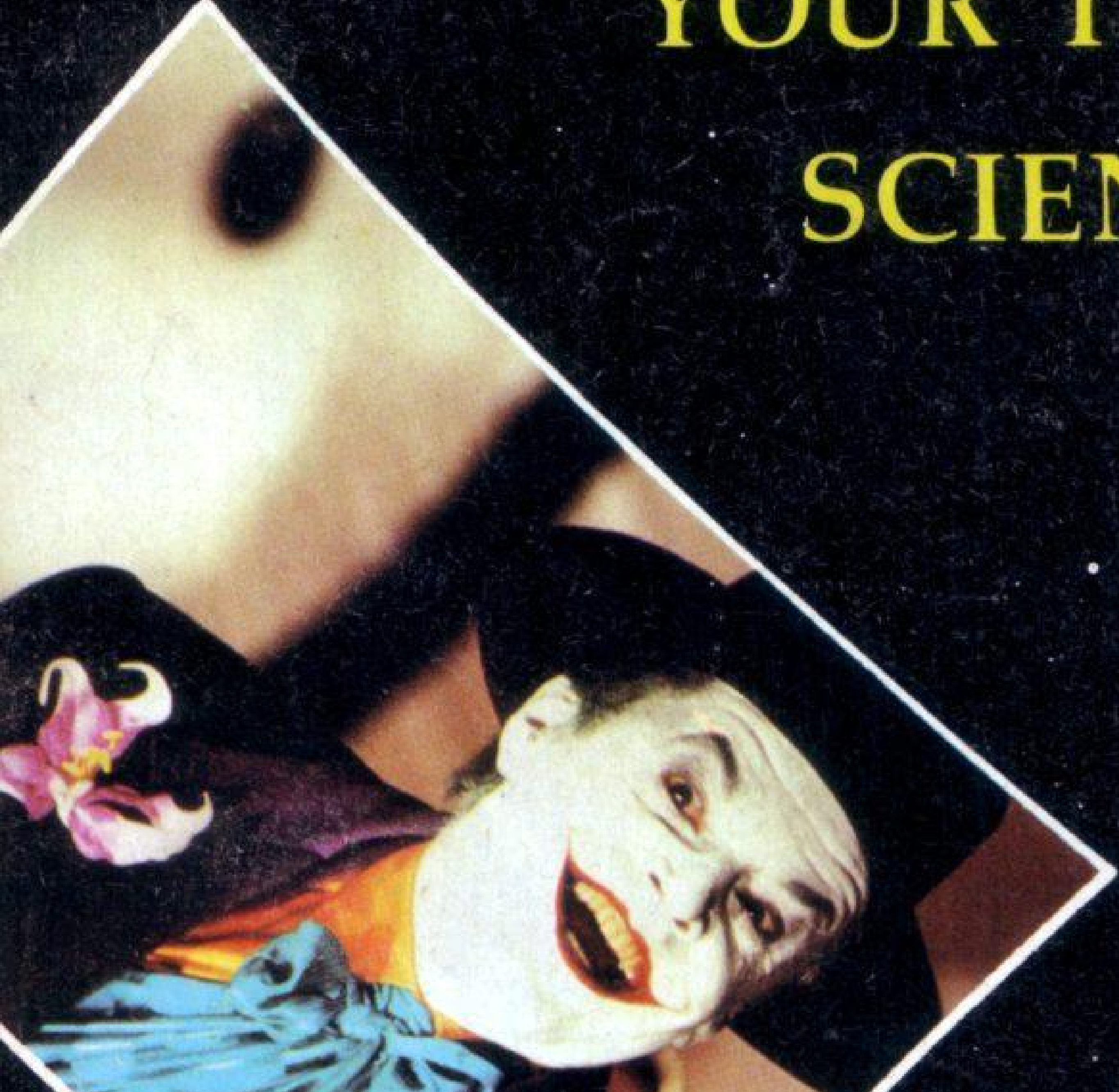

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